

THE MUSICAL COURIER

# MUSICAL COURIER

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DEVOTED TO MUSIC AND THE MUSIC TRADES

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CARL BAERMANN.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Sembrich, Christine Nilsson, Scialchi, Trebelli, Marie Rose, Anna de Bellucca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kelllogg, Clara L.—, Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Marie-Celli, Chatterton-Rohrer, Mme. Fernandes, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geltinger, Fursch-Madl.—, Catherine Lewin, Zélie de Lusann, Jeanne Roemerich, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Velling, Mrs. Minnie Richards, Florence Clinton-Sutro, Calixa Lavalée, Clarence Eddy, Franz Abt, Fannie Bloomfield, E. E. Jacobson, C. Mortimer Wake, J. O. Von Prochaska, Edward Grieg, Adolf Henselt, Eugene D. Albert, Lilli Lehmann, William Camdus, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Kraus, King Ludwig I., C. Jos. Brambach, Henry Schradieck, John F. Luther, John F. Rhodes, Wilhelm Gericke, Frank Taft, C. M. Von Weber, Edward Fisher, Kate Rollé, Charles Rehm, Harold Randolph, Minnie V. Vanderveer, Adele Aus der Ohe, Karl Klindworth, Edwin Klahre, Helen D. Campbell, Teresina Tua, Lucia, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Graeger, Franz Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberatori, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heineich, E. A. Lefebvre, Ovide Musin, Anton Urdard, Alcuin Blum, Joseph Koegel, Dr. Josef Godoy, Carlyle Petersilea, Carl Retter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimdahl, Mme. Clemelli, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Desmet, Dora Hennings, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Pradel, Emil Sauer, Jesse Bartlett Davis, Dory Burnmeister-Peterse, Carlos Sobrino, George M. Nowell, William Mason, Padeloup, Anna Lenkow, Maud Powell, Max Alvary, Josef Hofmann, Händel, Carlotta F. Pinner, Marianne Brandt.

THE New York Times in a very timely article last week called attention to the prodigy nuisance, which has been growing terribly since the Hofmann craze began. The crop appears to be getting larger daily, and even Puck has taken the matter in hand, and by a series of clever cartoons has done much, it is to be hoped, to throw cold water on the parents of these little aspirants for fame. Suffering without end, as the article in question points out, has been entailed on the poor little wretches who unfortunately display at an early age some special aptitude, and their life is to be a misery on account of the forcing process to which they are subjected. Oh, ye parents who would make of your unlucky infants' talents a puffed-up, unwholesome show, remember that nature exacts a swift and sure penalty, from which there is no escape! Remember this, and a long suffering community will bless you forever for their release from boy pianists, boy violinists, boy drummers, boy sopranos and boy fiends generally.

THE following is from a newspaper that appears to treat a very serious subject in a very flippant manner:

An eminent music teacher in Atlanta has been boycotted by a large number of his aristocratic white pupils in piano instruction because of the fact that he has been quietly teaching a class of colored scholars. It is too bad, of course, but there is no help for it, the white pupils all being members of the first families. They would hardly be satisfied even if the instructor were to explain that he was teaching the colored students to play only on the black keys.

The colored population is a large and a growing one in this country, the present generation of whom seems to feel the necessity of musical culture, and there is no earthly reason why they should be balked in this particular desire by mere race prejudices. They have a natural aptitude for music, and who knows what proper development may do for them; not the production of prodigies like Blind Tom, who is a genuine prodigy, but a reasonable amount of musical cultivation that would elevate the race's taste for the divine art and bring a corresponding degree of refinement into its home life. By all means give the colored people a chance.

MR. THOMAS seems disposed of late to extend a helping hand to American musicians. On Friday last, at a concert of the Brooklyn Philharmonic Society, he performed a sonata for string orchestra composed by Harry Rowe Shelley, of Brooklyn; and at the last Young People's Matinée, in Steinway Hall, on Saturday afternoon, he played a "Danse Héroïque," by Frederick Brandeis, and an orchestral transcription of Grieg's "Aus dem Volksleben," by Arthur Mees, his faithful lieutenant. He has also agreed to conduct a concert on March 27 at which a list of pieces composed by Caryl Florio will be performed. All friends of the national movement in music will be rejoiced at this intelligence.

The performance of Mr. Shelley's sonata was chiefly valuable for the instruction which it is to be hoped the young composer gained from it. It sounded a good deal like the music of a novice in composition who was trying his "prentice hand" on old forms. There was some daintiness of invention shown in the melodies, but nothing remarkable in the workmanship. Still it is worth while to cultivate such talent as Mr. Shelley possesses.

THE downfall of the National Opera is but the natural result of a scheme which was started on a false basis. We leave out the fact that Mrs. Thurber had other than art motives in its inception, or that its manager, Mr. Charles E. Locke, was either notoriously incompetent or unlucky, as he claims. All this has little or nothing to do with the case. As we pointed out long ago, the whole affair was bound to become a fizzle, because it was an attempt to foist on the country a thing which, properly speaking, did not exist and would not exist for some time to come. We mean an American, a real national opera. Leaving out the comical fact that foreigners comprised the greater part of the company from its start to its close, and that its policy was made subservient to the most selfish motives, it still had no *raison d'être* as an American opera company, and the end was easy to predict. A national opera, to deserve the name, must have all the characteristics that the word implies, and until the time is ripe for it all such tentative efforts as have been made are sure to become a failure.

The company, however, which has assumed the title of National Opera Company has reorganized, and will, under the management of a committee chosen from among the artists, again take the road in the near future. They will open a short spring season here of grand opera in the vernacular at the Academy of Music on April 2,

when "Faust," "Aida," "Nero," "Huguenots," "Flying Dutchman," "Tannhäuser," "Lohengrin" and the "Queen of Sheba" will be given by the same artists who comprised the National Opera personnel during the third season.

THE following letter was received by us a few days before the marriage of Lilli Lehman:

Editors Musical Courier:

Will you not be kind enough to favor your lady patrons with a picture in your paper of Mr. Kalisch, the intended of the beautiful Miss Lilli Lehmann? We are just dying to see what he looks like! We know we will not be able to help loving him, no more than we can help loving Miss Lilli! She displays such good taste in dress and everything she does that we are sure she has found a handsome man for a husband. A gentleman has told us that he is very handsome. Is this so? I hope it is. Please let us have the picture soon. Yours, SEVERAL OF YOUR LADY READERS.

Our several lady readers (who, by the bye, forget themselves and lapse into the singular pronoun) will no doubt by this time have gratified their curiosity on this very important subject (important to Miss Lehmann anyhow), by having seen Mr. Paul Kalisch in the flesh at the Seidl concert last Friday evening. However, if they did not, we can only say that he is young and handsome, and as to his singing, a critical account of it will be found in another part of the paper. In the matter of choosing a husband, as in all other matters, Mrs. Kalisch has displayed her usual commendable taste, and the newly married pair appear to be, we are happy to state, a well-matched couple, to whom we wish a long and prosperous lifetime.

THE official report of the eleventh annual meeting of the Music Teachers' National Association at Indianapolis has at last come to hand, and we see no earthly reason why, as it was delayed this long, it should not have been deferred until next summer's session, as it would be interesting then to compare it with the 1888 program. Seriously speaking, it is absurd for a report of a meeting to come out eight months after the event itself, for THE MUSICAL COURIER published just after the meeting the most important of the essays and all of the transactions, while those who did not attend the affair at Indianapolis have naturally long forgotten the occurrence. The typography of the volume is poor and cheap looking and is full of inaccuracies, and the paper is of a low grade, whereas from the large amount of advertising to be found in the book it should have been a high-class publication. However, as the whole business management of the M. T. N. A. is open to severe criticism, as we have frequently pointed out, it would be a needless task to cover the ground again. The small-brained gentlemen who conduct its narrow policy are hardly fit subjects for lengthy discussion, and their ideas of finance are hardly compatible with the large interests represented by the association.

ANOTHER alleged musical novel has made its appearance and rejoices in the very original title of "A Baton for a Heart," the relevancy of which title we fail, after a careful perusal of the volume, to discover. The baton in reality should be for the author, who signs his name "Besval," and it should not be a stuffed one either, for, leaving aside the wretched English and vulgar style of the book, it is too bad that so many misstatements about art life in Paris and Mrs. Marchesi's methods in particular should have ever been allowed to get into print. The author, who is, we understand, a Mr. Collins, contrived to become acquainted with one of the world's great singing teachers, Mrs. Marchesi, and now proceeds to caricature her in this bad novel and put expressions and sentiments into her conversation that would be ridiculous if they were not so cruelly vulgar and false. The chapter entitled "Madame Hardcash's School" reeks with coarseness and absurd untruths. Mrs. Marchesi may be a severe and sarcastic teacher, but she is a lady, and such stuff as is found on page 91 of the book is simply made out of whole cloth.

In the issue of August 17, 1887, of THE MUSICAL COURIER can be found a description of a visit to Mrs. Marchesi from the pen of our Parisian correspondent, Mr. Henry Woellhaf, in which it will be seen that the real Mrs. Marchesi is a very different personage from the "Madame Hardcash" of this so-called novel. It is only another of the many failures of musical (?) novels written by people who know nothing whatever of music. The account toward the end of the book of the heroine's début before a howling Parisian audience reminds one more of a description of a Roman mob at the time of Nero thirsting for the blood of some young Christian girl than anything else. The whole book is a tissue of absurdities, and should be severely handled by all conscientious musical critics.



## THAT PURCHASED A. C. M. DEGREE.

NEARLY a month has elapsed since THE MUSICAL COURIER announced that "Dr." Ernst Eberhard, the head of the Grand Conservatory of Music (whatever that may be) of this city, made the statement that one of the degrees conferred by the American College of Musicians during its last session, at Indianapolis, had been purchased. We made this announcement in response to a letter from Mr. E. M. Bowman, president of the A. C. M., in which that gentleman said:

Therefore, on behalf of the American College of Musicians, I demand that the name of the person making the charge and that of the person who "purchased" an A. C. M. diploma, as well as that of the party who received the money, be published in your next issue. It will then be a very simple matter to establish the truth or falsity of the statement.

Very well, we published the name of the person who made the charge—"Dr." Ernst Eberhard. We now append a list of the members of the A. C. M. and lists of the fellows and associates in order to facilitate "Dr." Eberhard's labor. In the second and third list he can, if he can, find the name of the purchaser of the degree, and in the first list the name of the person who received the money. We hope "Dr." Eberhard will take immediate advantage of the offer and send in the names.

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Michael Cross,	Louis Lissar,	C. E. Van Laer,
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## Ferdinand Hiller on Prodigies.

IN these days of juvenile "prodigies" it will not be out of place to recall the late Dr. Ferdinand Hiller's wise remarks on the subject. He contends that "prodigies" have always existed in modern music, and he gives the following examples, which, if his facts be not always quite exact, are, at any rate, sufficiently near the mark to point the moral. Hiller says:

"At the risk of being accused of imparting information to be found in every musical dictionary I shall speak of the earliest childhood of the great masters. J. S. Bach, educated by his uncle, who was an excellent musician, copied, by moonlight, a book of difficult organ and piano compositions, which his jealous master did not wish to put into his hands. Händel, whose father forcibly tried to keep him away from music, used to practice on the piano in secret, generally at night, and when eight years of age his proficiency was great enough to excite astonishment and to cause his father to accede to his wishes. From his tenth to his thirteenth year he weekly wrote a motet for the church services of his native city. Mozart, whose childhood is well known, composed dances at the age of four, which his father put to paper and which are still preserved to us. In his eighth Haydn sang so well by note that the imperial director, Reuter, took him to

Vienna, where he was made a soloist at the famous St. Stephen's Church. Cherubini included among his compositions a mass which he had written when he was thirteen. Méhul, the son of a French cook in a little French village, created so great a sensation by his playing on the organ when ten years of age that his musical career was assured. When Beethoven was eleven his teacher, Neefe, wrote that if he continued as he had begun he would become a second Mozart. A year before he had published some sonatas for the piano. As a boy of seven Hummel gained the sympathies of Mozart to such an extent that the latter took him to his house in order to continue his musical training. At the age of twelve Rossini composed an opera which the Mombelli family of singers produced in various places without the name of the boy composer ever being mentioned. In the light of these facts the little boys and girls who play piano or violin pieces with ease and elegance must step into the background.

"In the early part of this century 'wonder children' had become rather tiresome, and one was frightened at hearing of a new prodigy. I shall not refer to those who have sunk into obscurity, but will speak, with all the more pleasure, of those who, notwithstanding the extraordinary success achieved in childhood, have grown into great artists. Let us first speak of the ladies. Before all, we must mention the revered Clara Schumann, who lately celebrated, in Leipzig, the fiftieth anniversary of the day on which she, a child of eight, made her début as a pianist. And Norman-Néruda, the first of living lady violinists, happily overcame the successes of her childhood. And then we come to Liszt, who, as a boy, astonished all Europe; and to Anton Rubinstein, who has made the most successful art tours of any pianist; and to Joachim, whose public appearances are comparatively rare. Wieniawski and Sarasate both received the first prize of the Paris Conservatory at the age of eleven. As 'wonder children' who, without being disturbed in their artistic development, excited in certain circles profound admiration, we may also mention Thalberg and Chopin—the former the favorite of the Vienna, and the latter the favorite of the Warsaw aristocracy. Max Bruch wrote as a boy pieces showing astonishing ripeness and masterly development. The early revelations of Mendelssohn's genius are like those of Mozart's; as a boy of eight he played the most difficult compositions, knew his Bach and Beethoven by heart, and four years later composed operas whose performances at his father's house he himself directed."

And now for the moral. Hiller believes there are "prodigies" in other branches of art, but the talent of music asserts itself more strongly in early youth than any other. "As in everything else, nature here provides that which is most needful for the development of its creations. Nevertheless, plenty is left for us to do. Even at the early appearance of a great musical talent one need not speak of a wonder; and it is certainly a great wonder if the bringing to maturity of such a talent enables us to greet an extraordinary artist. For nearly all the great musicians—composers as well as virtuosi—were 'prodigies'; but not nearly all the so-called 'musical prodigies' became great artists. With musically endowed natures there often appears, at a very early age, remarkable pleasure in song and sound, a delicately strung ear, acute perception, rhythmical motion, great memory and skillful hands; with the predestinate composer there is added not only the gift of melodic invention, but also the ability to retain the melodies invented. But how much must be added to these qualities, how much must be developed from them, before a remarkable artist or a great composer is the result! Specific education, however excellent it may be, is insufficient; industry, energy, character and courage are needed, and even these are not enough in the case of the artist, if he lack individual perceptive power. And in the case of the composer there is invention that peculiar, characteristic and original power of invention whose gradations from narrowly limited talent to real genius are countless."

## Carl Baermann.

THE excellent pianist and teacher, Carl Baermann, now residing in Boston, was born at Munich, the capital of Bavaria, and comes from one of the oldest and best known musical families of Germany, his grandfather and father both having been celebrated clarinet virtuosi and composers for that instrument, while the latter's guide to clarinet playing is still the standard work of its kind on account of its completeness and general excellency. Heinrich Joseph Baermann, the grandfather of our Carl Baermann, was born on February 17 1784, at Potsdam, and in time became the most celebrated person that ever graduated from the Military Orphan School of his native city. On the occasion of the centenary of his birthday, February 17, 1884, the *Vossische Zeitung*, of Berlin, of that date, dedicated a whole column of eulogy to his memory. His son, Carl Baermann, Sr., who was born at Munich on October 24, 1811 (two days later than Franz Liszt), and who was a pupil of his father on the latter's solo instrument, the clarinet, proved himself fully as great, if not a greater performer (especially on the bass horn) and one of the most thorough artists and musicians of the Bavarian capital. Such, at least, is the tenor of an article that appeared in the *Augsburger Abendzeitung* on the occasion of Carl Baermann, Sr.'s death, on May 23, 1885. It will readily be seen, therefore, that Carl Baermann, Jr., came by his talent naturally. He received his first music and piano lessons from his father in early childhood. Later on he visited the Royal Con-

servatory of Music at his native city, which at that time was directed by Franz Hauser Baermann. Principal teachers there were Professor Wanner and J. Emil Leonard. His début as a pianist he made at the age of fifteen, at a concert given by his father, when he played Mendelssohn's G minor concerto and met with success. Later on he became a pupil of Liszt, with whom he studied for two years at Weimar and was one of the master's most conscientious and most industrious pupils. Then he returned to Munich, where for several years he lived as teacher and performer, while at the same time studying composition with Franz Lachner. In July, 1864, Mr. Baermann married Miss Beatrice von Dessauer.

When, in 1867, Hans von Bülow became the artistic head of the Royal Bavarian Music School at Munich, Carl Baermann took a position as teacher of the higher grades of piano playing at that institution. His activity there was crowned with success, as several of his pupils have achieved distinction as performers and teachers. By advice of his friend, Mr. Henry Edwards, Mr. Baermann undertook in the fall of 1887 a trip to the United States, for which purpose the Royal Conservatory at Munich reluctantly granted him a leave of absence for one year.

Mr. Baermann's début at a concert of the Boston Philharmonic Society on December 22, 1881, was certainly an artistic success, and with it began a musical activity in this country which must certainly be most gratifying to his ambition both as a teacher and soloist. He has since been heard several times at Boston, New York, Brooklyn, Philadelphia, New Haven, Providence, Worcester, Portland, Cincinnati, &c., and everywhere met with the approval of public and press.

## Eighth Thomas Popular Concert.

LAST Saturday afternoon the eighth Thomas popular or young people's matinee was given at Steinway Hall, and a very heterogeneous program was presented.

The performance opened with an overture by Emil Hartmann, "The Vikings." This work by the Scandinavian composer, which was heard for the first time at a Brooklyn Philharmonic popular matinee on the previous afternoon, is not a very important one. It is decidedly weak and not original in invention and is too diffuse in form. It opens in C minor and closes in F minor.

An orchestral transcription, by Arthur Mees, of Grieg's interesting piano suite, "Aus dem Volksleben," was played under Mr. Mees' direction, but did not prove interestingly scored nor was it particularly well played, and while its Northern coloring and rhythms lend themselves readily to orchestral treatment, still it is essentially piano music and many pianistic effects are lost completely in the transcription.

Miss Louise Veling, who made her début before a metropolitan audience on this occasion, is a young pianist from whom much may be expected, for it is seldom that the qualities of repose, endurance, a good touch, and such a fluent technic can be found united in so young a debutante. She played the scherzo and finale from Xaver Scharwenka's first piano concerto in B flat minor, and revealed great facility, plenty of fire, but also a certain reserve that will in all probability wear off in time. The scherzo, which was considerably shortened, was the best played number. The finale is a hash of the first two movements and is spun out to a wearisome extent. The orchestral accompaniment was hardly discreet enough, especially in the scherzo, where the orchestra, under Mr. Mees, at times literally overwhelmed the pianist.

A harp solo and the fourteenth rhapsody of Liszt gave much pleasure to the audience, who insisted on an encore from Mr. Joseph Moser, who is certainly a master of his somewhat ungrateful solo instrument.

Mr. Frederic Brandeis' "Danse Héroïque" is his well-known gavotte, arranged for orchestra by the composer himself, and was a very taking and clever bit of work.

The novelty, however, of the afternoon was a Chopin suite, by Hlavac, a Russian composer, who has taken the well-known Chopin F minor piano étude, op. 25, No. 2, for a foundation, and has worked over it with the orchestra a set of seven movements, consisting of a prelude, scherzino, nocturne, waltz, eclogue, marcia and a finale, in which all the movements are worked into an ensemble that sounds like a harmony study in Volapük. Miss Lulu Veling played the étude part of this musical conceit with commendable patience and delicacy. The suite can hardly be called music, but it is undeniably clever, the nocturne in particular being well handled and all the rhythms generally. The "Tannhäuser" overture closed the afternoon's program.

... The Times of last Sunday contained the following musical news, transmitted by cable from London:

Nilson positively announces her intention to retire from the stage, and will give two farewell concerts at Albert Hall in May and June, which will be the last opportunities of hearing her in this country.

We are threatened with the advent of a new violinist named Werner, who hails from Holland, and announces three concerts with full orchestra. Nikita has returned from a prolonged Continental tour and made a reappearance at the Welsh concert in Albert Hall. The little lady is greatly improved since she sang last summer at Her Majesty's and carried the house by storm. Mrs. Patey and Edward Lloyd were among the artists who put in an appearance. Sembrich is engaged to sing in two concerts at St. James' Hall in May. The question has arisen whether, in view of what has taken place in America regarding Hofmann, his English contracts hold good. It is now intimated that he will come to England and fill all his engagements made prior to his departure.

## PERSONALS.

**LAUDER.**—Our Boston correspondent, Mr. W. Waugh Lauter, seems to be one of the most successful of piano teachers, to judge from the number of pupils he has prepared for European study and for public appearance here. Miss Annie Lampman, of Ottawa, Canada, and Miss Anna Diller, who received the gold medal at Hellmuth College, Canada, while studying under Mr. Lauder, are now at the Leipsic Conservatory. Miss Jennette M. Loudon, pianist of Professor Lauder's Illinois Philharmonic Society, of Bloomington, Ill., is now finishing with Prof. Xaver Scharwenka, of Berlin, from whom Mr. Harry Field, of Toronto, Canada, also a Lauder pupil, has just received finishing touches and has returned to Canada. Miss Smith, daughter of Larratt Smith, of Toronto, Canada, is studying in Dresden. Miss Flora McDonald, one of Mr. Lauder's best pupils, has been distinguishing herself by her playing in Detroit. In Paris, Canada, six of Mr. Lauder's pupils have formed themselves into the Lauder Sextet Club and give recitals of different composers. Mr. Emil Ifland, Lauder's best pupil in Peoria, Ill., is one of the most successful teachers here. We might mention various others, such as Mrs. McDonald, of Pekin, Ill.; Miss Blanche Mayers, of Bloomington, Ill.; Miss May Cady, of El Paso, Ill.; Mrs. Laura Gibson, of Kansas City; Mrs. W. Wm. Morse, of Wyoming; Miss Raymond, of London, Ontario, and many other teachers in Canada and the West who can testify to his ability as a teacher.

**MACFARREN.**—Walter Macfarren has contributed to the London *Sunday Review*, the organ of the Sunday Society, an interesting biographical notice of his late brother, Sir G. A. Macfarren, who, at the time of his death, was the society's president. The paper gives information of facts not generally known. It appears that the distinguished professor was nearer to Scotland on his mother's side than on his father's; the mother being Elizabeth, daughter of John Jackson, a native of Glasgow, while "there is no actual record of his father's ancestors having come from the North at all." It further appears that Macfarren, after his course at the Royal Academy of Music, and after his overture to "Chevy Chase" had been composed in one night, became a teacher at a large school in the Isle of Man, hoping thus to succor his family, who had fallen upon evil days. He submitted to exile, however, only for a single year, having in that time enjoyed sufficiently the music he made with an old half-pay naval lieutenant who scraped the double bass. Mr. Walter Macfarren mentions, likewise, a performance of his brother's "Chevy Chase" in New York, at which George Alexander conducted, Sivori played first fiddle, Bottesini the double bass, Henri Heitz the drums and "Jack" Hatton the triangle.

**PATTI.**—The cable brought last week the news that Adelina Patti bade farewell to the Queen Regent of Spain in Madrid. She then started for Lisbon en route to South America. This is to be her final tour of the world she informed Her Majesty. About this news the New York *World* somewhat sarcastically comments as follows: "When Patti said farewell to the Queen Regent of Spain Wednesday she told Her Majesty that this is absolutely her final tour of the world. The Queen so far forgot the dignity of her position as to murmur 'Chestnuts!' Patti has signed for concerts in London in November."

**MOORE.**—The cable announces that the young American prima donna Miss Moore will not appear in Ambrose Thomas' opera of "Hamlet." Her voice was found to be too light for the vast auditorium, and her debut at the Opéra Comique is suggested.

**MEISSLINGER.**—Miss Louisa Meisslinger, of the Metropolitan Opera House, after filling several concert engagements here and in Boston in the near future, will leave for Europe in May, as she has received an offer for a remunerative contract of several years' duration with the Dresden Court Opera, where she is to make her debut by the end of May.

**DEATH OF COMELLIAS.**—Joseph Comellias, a Cuban pianist, who studied in Leipsic and whose father was a well-known Havana music publisher, died in that city on February 17, aged fifty-one years, from diabetes. He was a resident piano teacher, and left New York in December for Havana to recuperate his health. He had a large number of pupils, was an excellent pianist and teacher, a modest and retiring gentleman and one whose death is deeply deplored.

**BURMEISTER.**—Richard Burmeister, the well-known pianist, of Baltimore, has just completed a series of four chamber music concerts, given at Lehmann's Hall, Baltimore. Mr. Burmeister was assisted by the Baltimore String Quartet, consisting of Messrs. Gaul, Schaefer, Rhinehardt and Green. Interesting and novel programs were presented, and at the last concert a piano quintet in B flat major, op. 3, by Mr. Edward Heimendahl, aroused the liveliest enthusiasm, the first and third movements being especially applauded. Mr. Burmeister is doing much to raise the standard of piano music in Baltimore, and has already given four piano recitals this season.

**BAERMANN.**—At the fifth symphony concert in Cincinnati, Mr. Carl Baermann, of Boston, made a great hit by his masterly performance of Beethoven's fourth piano concerto. The critics and the public vied with each other in praise of his playing.

**KALISCH.**—Mrs. Lilli Lehmann-Kalisch's marriage suggested to her admirers the compliment of a testimonial in the shape of a wedding present. Mrs. James Harriman, of No. 42 West Fifty-eighth-st., and Mrs. W. H. Tillinghast conceived the idea and directed its carrying out, and Friday afternoon, at Mrs. Harriman's house, the gift, which is a diamond pendant, was informally presented to the popular singer. The pendant is set in silver and is, first, a crown, from which is hung a marriage ring and through the ring a horn of plenty. It is about 2½ inches in length and may be taken apart and used for either a brooch or an ornament for the hair, or both. The diamonds are white and clear, some of them being quite large. The workmanship is of the simplest and best and comes from the shop of Black, Starr & Frost, Mr. Black having given his own personal attention to the order and having won the everlasting gratitude of the ladies who had the matter in charge by his enthusiasm and care. The pendant is enclosed in a red velvet case, which when opened shows a white velvet bed, white satin lining to the cover, and on each side of the white bed satin straps stamped in gold with the names of the subscribers. On one side are the names of Mrs. George H. Warren, Mrs. W. C. Whitney, Mrs. W. H. Tillinghast, Mrs. C. Vanderbilt, Mrs. Robert Goelt, Mrs. George Bliss, Mrs. Bradley Martin, Mrs. H. de Coppet, Mrs. George Kemp, Mrs. H. G. Marquand, Mrs. George Gould, Mrs. James Harriman, Mrs. J. Pierpont Morgan, Mrs. Ogden Goelt and Mrs. George Peabody Wetmore. On the other side are those of Mrs. G. D. Stanton, Mrs. Henry Clews, Mrs. W. Rhineland, Mrs. Nicholas Fish, Miss Callender, Miss de Forrot, Mrs. James A. Burden, Mrs. J. G. Barron, Mrs. O. B. Jennings, Mrs. Theodore Havemeyer, the Misses Babcock, Mrs. A. Cammack, Mrs. J. T. Burden, Mrs. J. Hobart Warren and Mrs. Henry Barbey, thirty ladies in all. The jewel is valued at between \$1,500 and \$2,000.

**LYOYD.**—The tenor Edward Lloyd, one of England's famous concert hall singers, will sail for New York on April 28. He will sing only at the Cincinnati May Festival.

**PAGANINI'S VIOLIN.**—The *Pall Mall Gazette* contains the following: "The other day, writes a Naples correspondent, at Genoa, in the presence of the special and royal delegate, Pavesi, the chest was opened in which was preserved the celebrated violin of Nicolo Paganini. The instrument is in admirable preservation, and the veteran Italian violinist Camillo Sivori, after having tuned it, played several pieces of music, arousing the admiration of all present. Afterward Paganini's violin was deposited in a case covered by a glass shade."

**ROZE.**—The Sunday *World* had the following important item by cable: "It was Marie Roze's birthday yesterday, and Earl Latham went from London to Liverpool to present her with a magnificent diamond tiara subscribed for by all classes of people in Liverpool. When Earl Latham asked Her Majesty's permission to leave town for Liverpool, which as holding the office of Lord Chamberlain he was obliged to do, the Queen asked the reason for his trip, saying in the present condition of the Crown Prince's health she did not desire any of the court officials to be absent from London. He was, however, allowed to go, and Her Majesty charged him to convey her best wishes to the popular songstress."

**KING.**—There is a rumor that Mr. John J. King, formerly proprietor of the *Kynote*, and his wife, who was known in musical circles as Miss Isidora Martinez, a gifted operatic singer, were both recently drowned in some South American river near the coast. The rumor has not been traced and we sincerely hope it is unfounded.

**FRIEDBERGER.**—Jacob Friedberger, the young New York pianist who is finishing with Professor Epstein at Vienna, played at a concert of Miss Nikita, the wonderful young American singer, on the 14th ult., and both artists won the hearty encomiums of the Viennese press. The *Tageblatt* says of the sixteen year old pianist that he played the difficult B flat major sonata by Schütte, Rubinstein's Romanza in F and Grtinfeld's octave study in E flat with excellent technique and beautiful conception, and that he possesses pronounced musical talent.

**GÖTZE-DONITA.**—The latest news, just received by us, from Cologne is to the effect that Emil Götz, the celebrated tenor, is engaged to be married to Miss Constanza Donita, our charming young countrywoman (known off the stage as Miss Seebass, of New York), the prima donna of the Cologne Opera House.

—Mr. Ernest Gye returned to England after a brief but not very satisfactory visit to the United States. Notwithstanding all that has been printed on the subject, no anxiety whatever was revealed in respect of Italian opera by managers, either here or in the West, and this not because speculative persons doubt that good performances of Italian opera, with efficient artists and unhackneyed works, could not be made profitable, but simply because Mr. Gye represents nothing and nobody except his amiable and—in England—popular wife, Emma Albani. It is more than probable that Albani will give a few concerts in Canada and elsewhere in the spring. The tender of her services in Italian or German opera, however, has called forth no latent desire on the part of managers or agents to enter into any enterprise in which the prima donna would be concerned as the principal songstress.—*The Sun*.

## HOME NEWS.

—Mrs. Giulia Valda will sing at the Cincinnati Music Festival in May.

—Mr. Edmund C. Stanton, of the Metropolitan Opera House, is to leave New York to-day for Germany.

—Clara Louise Kellogg has the whooping cough. She evidently believes in perpetuating our "infant industries."

—Mr. August Hyllested, the Chicago pianist, also announces a piano recital at Kimball Hall in that city on March 20.

—The faculty of the Chicago Musical College will give a grand concert April 13, at Central Music Hall, when a fine program will be presented.

—The next Thomas matinée for young people will be given on Saturday afternoon at Steinway Hall, when a request program of delightful music will be played.

—A novel idea in the "doubling up" of prodigies will be a concert to be given at Chickering Hall this evening, in which will appear Master L. Gustav Schmidt, violinist, and Miss Paula Buchheim, pianist.

—The route of the Mendelssohn Quintet Club is: San Antonio, Tex., to-day; 8, San Marcos; 9, Austin; 10, Waco; 11, Fort Worth; 12, Paris; 14, Hot Springs, Ark.; 15, Little Rock; 16 and 17, Memphis.

—Mr. S. E. Jacobsohn's string quartet, of Chicago, announces for March 16 next a chamber concert to be given at the Madison Street Theatre. The club will play, among other things, the great C sharp minor quartet of Beethoven.

—At the fifth concert of the Philharmonic Society in the Metropolitan Opera House on Saturday evening, Adele Aus der Ohe will play Beethoven's fifth piano concerto, and the orchestra will perform Schumann's "Manfred" overture, Wagner's "Siegfried Idyl" and Dvorak's first symphony.

—Here is an example of "English as she is wrote" that comes to this office from over the ocean: "Please send me the numbers which contain critiques over the little pianist Josef Hofmann. The payment shall I transmit instantly I say the amount. Please give me on same time the address of the photographer who has portrayed him."

—The Boston Symphony Orchestra's last concert is set down for Wednesday evening, March 14, at Steinway Hall. Mrs. Kalisch-Lehmann and Mr. Kalisch will sing, and the orchestra will play Brahms' third symphony, Krugg's symphonic prologue to "Othello" and the "Tristan und Isolde" Vorspiel and Liebestod.

—Miss Adelaide Foresman, contralto; W. H. Sherwood, pianist, and H. R. Shelley, organist, will appear at the third concert of the Beethoven String Quartet to-morrow evening at Chickering Hall. The program will consist of Beethoven's third quartet, an air by Alwayre, Rubinstein's G minor quintet and songs by Schumann, Liszt and Shelley.

—Miss Marianne Brandt, who has won for herself a warm place in the public heart, will bid farewell to the operatic stage in this country next Saturday afternoon, when she will appear at the Metropolitan Opera House as *Leonora* in "Fidelio." Alwayr will sing *Forestan*, Fischer *Rocco*, Max Heinrich *Pizarro* and Mrs. Seidl *Marcellina*. Anton Seidl will conduct the performance, which ought to be interesting. The receipts will be devoted to charitable uses.

—The likelihood that Mr. Thomas' orchestra would visit Europe within a twelvemonth was first published in THE MUSICAL COURIER. There is now no reason to doubt that all the preliminary arrangements for the European trip have been effected. The band will play four weeks in Paris during the exhibition months of 1889, and will visit London, Berlin, Vienna and other large cities during its stay abroad. Mr. Rafael Joseffy will accompany the orchestra as the principal, if not as the only, soloist engaged for the tour.

—In the suit of Gerritt Smith in Judge Andrews' court to recover \$5,000 damages from Dr. Cornelius J. Dumond for malpractice, the jury handed in a sealed verdict for \$1,000. Mr. Smith is an organist, and the husband of Mrs. Carrie Butterfield Smith, the singer. He sustained what is known as a Potts fracture of the ankle three years ago, and alleged that its treatment by Doctor Dumond was given on a mistaken diagnosis, and that Doctor Dumond did harm enough to prevent his ever operating the pedals of an organ.

—At the recent annual meeting of the Worcester County Musical Association the treasurer reported that the attempt of the association to give a course of symphony concerts was a financial failure, the receipts having been only \$2,226, against an expense account of \$5,419.28, leaving a deficit of \$3,193.28. The festival last September, however, was a financial success, as these figures show: Receipts, \$11,941.62; expenses, \$11,324.95; earnings, \$616.67. The cash funds of the association on January 1, 1887, amounted to \$5,150.30; on January 1, 1888, to \$10,724.40, which included the gift of \$5,000 received from Mr. Charles H. Davis. The library and other personal property of the association is valued at \$8,000. An interesting report of the year's doings, with shrewd recommendations for the improvement of the means and methods of the association, was read by the clerk, Mr. A. C. Munroe.



—The New York Octet Club is a vocal organization, under the direction of Paolo F. Campiglio, and it has done some good work this season.

—Mr. Anton Strelezki played on March 5 and 6 in Milwaukee, at two concerts of the Musical Society. Miss Marianne Brandt was the vocalist.

—Mr. S. B. Mills, assisted by Miss Priest, gave a piano recital at Miss Haine's house, Hartford, Conn., February 27 last. Both Mr. Mills and Miss Priest were heard in a group of interesting solos, and the veteran pianist was highly successful.

—A soirée musicale was given at the New York College of Music last Wednesday evening, where, among other things, the Tschakowski trio was played by Messrs. Lambert, Dannreuther and Hartdegen. Mrs. Marie Gramm was the vocalist.

—Mr. and Mrs. Otto Sutro gave a musicale lately at their residence, No. 929 Paul-st., Baltimore, and had, in addition to their own excellent piano playing, the assistance of Max Heinrich, Fritz Gaul, Edward Heimendahl, Mrs. Osgood and other well-known artists, who altogether contrived to make a most charming musical evening.

—The Artists' Concert Club, a musical organization of Chicago, gave a concert on February 28, and presented an interesting program. Miss Amy Fay played the C minor concerto of Beethoven, with second piano accompaniment by Mr. Walter Jones, and also played with Mrs. Fanny Bloomfield the "Danse Macabre" of Saint-Saëns for two pianos. Mr. Gottschalk sang and Beresina played some violin solos.

—The Ilma di Murska Concert Company appeared at Wilkesbarre, Pa., last Wednesday evening. The prima donna, who had contracted a cold in Scranton, where the company appeared on Tuesday, appeared to be suffering severely, and during the third act she fainted away on the stage. An effort was made to resume, but Di Murska was too ill to stand. She was taken immediately to the hotel and physicians were called.

—This afternoon and to-morrow evening the Oratorio Society of New York will produce in the Metropolitan Opera House John Sebastian Bach's "St. Matthew's Passion." This is the grandest oratorio ever written. The soloists engaged are: Miss Ella Earle, soprano; Miss Emily Winant, contralto; William Dennison, tenor; Emil Fischer, bass; Max Heinrich, bass. The chorus of the society, which numbers 500 voices, will have the assistance of the boy choir of St. Chrysostom's Chapel of Trinity Parish. The orchestra of the Symphony Society will play and Walter Damrosch conduct.

—A musicale, arranged by Mrs. J. Z. Coblens and Frederick Nathan, was given at the Home for Aged and Infirm Hebrews, in 105th-st., west of Ninth-ave., last Wednesday. All those who participated kindly volunteered their services, and a most enjoyable entertainment was provided. The program included vocal and instrumental selections, recitations and readings by the following ladies and gentlemen: Miss Victoria Lilienthal and Miss Hattie Sternfield, Miss Josephine Le Clair, Mrs. Frederick Nathan, Mrs. S. N. Leo, Miss Gella Stern, Miss Pauline Scholle and Mrs. Florence Kohn, Mrs. A. A. Fishel, Mrs. J. Weil, Alfred Seligman and Masters Edward Nordlinger and George E. Coblens. Among those who attended the entertainment were Mrs. L. Kohns, Miss J. Scholle, Mrs. S. Herman, Mrs. Henry Guttman, Mrs. L. Friedman, Mrs. J. Rothschild, Mrs. L. Zeckendorf, Mrs. I. A. Engelbert, J. Birnbaum and Mrs. C. L. Bernheim.

—Mr. Caryl Florio announces a concert, the program of which consists entirely of his own compositions, to be given March 27, at Steinway Hall. Mr. Florio is well known as a hardworking composer and one of his symphonies has already been heard. At this concert some of his larger and more pretentious works will be heard. We subjoin the program, which will be performed by Theodore Thomas and his orchestra, with the assistance of Miss Ella Earle and Conrad Ansonge:

1. Symphony No. 1, in G. . . . . 1887
2. Song, "St. Agnes' Eve" . . . . . 1873
- Violoncello obligato by Mr. Michael Brandt.
3. Concerto for piano in A flat . . . . . 1875-1886
- Mr. Conrad Ansonge
4. Scene, "The Siren's Charm" (a song of a dream) . . . . . 1876
- Miss Ella Earle.
- Clarinet obligato, by Mr. Joseph Schreurs. Violoncello obligato by Mr. Michael Brandt.
5. Symphony No. 2, in C minor . . . . . 1887

—G. H. Wilson, in the Boston *Traveller* of last Tuesday, has the following:

What is this, Mrs. Thurber before Congress! This is a subject to which not even a Philopoteaux can do justice. In the capitol at Washington, the State House at Albany, and many public buildings of the East are commemorative paintings and frescoes which will embody for all time the story of some heroic act or trust worthy the nation's pride. Is not Mrs. Thurber asking of the National Treasury the sum of \$200,000, with which to endow a School of Music, fit subject for similar honor? Yes, if her statue be cast in "monumental brass." Had Mrs. Thurber asked for \$200,000 with which to pay the debts of the National Opera Company and its too willing progenitor, the American, and could she have proven true, before a council of statesmen, the disinterestedness, the fidelity and the honesty of her management of those pitiable failures which smirched the nation because they were foisted under its banner and without its consent, which we have hoped she could, then might she in reason have expected aid. But Mrs. Thurber to-day represents the most disastrous failure in art which this country ever saw, and though we do not undertake to hold

her personally responsible, because we do not know, any new project which she seeks to urge before the country is doomed in advance.

Were the Government to endow any existing music school, of which we are no advocate, the institution in Franklin-sq., Boston, the New England Conservatory, has the best claim. Its plant is the broadest of any in the country, and it has already achieved results. More than that, its aim throughout its career has been to graduate not only musicians, but good men and women.

—The stage performance in German of Byron's dramatic poem "Manfred," which was given at the Metropolitan Opera House last Saturday night, in aid of the Workingman's School of the United Relief Work of the Society for Ethical Culture, was happily crowned with the most substantial financial results, as the house was crowded with a large and fashionable audience of our German fellow citizens. If this financial result, in view of the laudatory purpose of the performance, is certainly most gratifying, the artistic object of the same can certainly not be claimed to have been fulfilled. It is somewhat out of our line to criticise dramatic performances, all the more so if they be given for charitable purposes; but it cannot be denied that Possart's impersonation of *Manfred* is very weak and undramatic for an actor of his reputation, and the frequent attempt at musical declamation he makes, an effort which is neither singing nor speaking, becomes rapidly monotonous and tiresome to a degree. The artists of the Thalia Theatre, both vocal and histrionic, who lent their assistance on this occasion, were also not over satisfactory, and the orchestra which performed Schumann's noble and lovely incidental music, under Walter Damrosch's silly and insipid direction, certainly did not do much toward relieving the tediousness that pervaded the entire performance. The stage setting, however, under Wilhelm Hock's experienced management, was splendid. It has been said that this was the first performance of Byron's "Manfred" in this city with Schumann's music; this, however, is a mistake, as the work was performed in its entirety by the United Liederkrantz and Arion singing societies, with Edwin Booth in the title part, some fifteen years ago.

### Seidl Symphony Concert.

THE first of the series of three symphony concerts to be given by Anton Seidl took place at Chickering Hall last Friday evening, and can be chronicled as a most pronounced artistic and financial success. The fact that Chickering Hall was almost entirely sold out and that the respectable sum of \$1,897 was the receipts for this concert speaks doubly for the great popularity Mr. Seidl has so rapidly gained in this city, if it be taken into consideration that outside of the Hofmann concerts no musical venture this season has paid and that the policy of "no deadheads," which has so frequently been urged by THE MUSICAL COURIER, was strictly carried through on this occasion.

The program, which was not a very logical but a highly interesting one, read as follows:

- "Don Giovanni" . . . . . W. A. Mozart  
 a—Overture.  
 b—Recitative and duo.  
 Donna Anna . . . . . Mrs. Kalisch-Lehmann.  
 Don Ottavio . . . . . Paul Kalisch.  
 c—Aria.  
 Leporello . . . . . Emil Fischer.  
 d—Aria.  
 Don Ottavio . . . . . Paul Kalisch.  
 e—Recitative and aria.  
 Donna Anna . . . . . Mrs. Kalisch-Lehmann.  
 Don Ottavio . . . . . Paul Kalisch.  
 f—Finale of Act 1.  
 Donna Anna . . . . . Mrs. Kalisch-Lehmann.  
 Donna Elvira . . . . . Mrs. Seidl-Krauss.  
 Zerlina . . . . . Miss Klein.  
 Don Juan . . . . . Mr. Steger.  
 Don Ottavio . . . . . Mr. Kalisch.  
 Leporello . . . . . Mr. Fischer.  
 Masetto . . . . . Mr. Sänger.  
 Symphony in C major (composed in 1839) . . . . . Richard Wagner  
 (First performance in this city.)  
 a—Sostenuto e maestoso.  
 Allegro con brio.  
 b—Andante.  
 c—Allegro assai.  
 d—Allegro molto e vivace.  
 Walther's Preilied ("Die Meistersinger") . . . . . Richard Wagner  
 Paul Kalisch.  
 "Parsifal" (Vorspiel) . . . . . Richard Wagner

The chief interest of the audience, of course, was centred in the performance of Wagner's only symphony and that of the ladies in special on the début of Mr. Paul Kalisch, the young tenor to whom befel the enviable lot to become the husband of Miss Lilli Lehmann.

As regards Wagner's work the New York audience and the New York critics evidently were not disappointed in their high expectations, for the former applauded each of the four movements most heartily, and the latter, in contrast with their Boston confrères, nearly unanimously pronounced upon the work in terms of high praise. To us it seems almost incredible how anyone assuming the right to criticise music can have so little discernment or musical understanding not to at least grasp the fact that the work is a highly important one, that it is a model of form, that its themes are pregnant to a degree and are rhythmically most powerful, that the orchestration is fine throughout, that the thematic treatment and harmonic development show a mastery over the technics in composition which is perfectly marvelous in a composer of nineteen, and together with the occasional flashes of genius that pervade the work foretell of what stuff the composer of this symphony is

made. Suppose the first three movements closely follow in form that indicated in Beethoven's first, seventh and ninth symphonies, and that the last movement is worked on Mozartean principles; supposing the species of the thematic invention is akin to that employed by Beethoven, and the treatment is modeled after that most favored by the giant among symphonists, does this detract from the value of the work?

In writing his first symphony a common mortal usually feels very keenly the need of crutches and other outside supports; even Beethoven could not write his first one without considerable help (probably unconscious) from Papa Haydn. Why should not Wagner at nineteen lean on the shoulders of Beethoven? If ever the expression of "tenth" symphony, with which Bülow characterized Brahms' first work of that genre, and which style of enumeration has since been invariably employed by Hanslick to designate each following one of Brahms' symphonies—if ever that expression would be admissible or applicable, it would be in the case of this Wagner symphony in C major, which, if it had been bestowed upon the world as a posthumous work of Beethoven, would not only have called forth no doubts as to the genuineness of the alleged paternity, but would probably have been hailed with enthusiasm by the same persons who now try to belittle its value. It is a great work, and withal an original one. Few nobler musical utterances or more beautiful ones than the principal theme of the slow movement have ever been created, and Wagner himself thought so much of it that he employed it again in a cantata composed at Magdeburg in 1834, which is as yet in manuscript. The first movement and also the andante show occasional striking resemblances in orchestration and harmonic changes to those employed by Schubert in his C major symphony; but these cannot possibly have been anything else than coincidences, for Wagner wrote this symphony in 1832, while Schubert's work was only discovered by Schumann in 1838 and performed at Leipzig under Mendelssohn in 1839. The remarkable history and a full analysis of the Wagner symphony, from the able pen of our esteemed contributor, Mr. H. E. Krehbiel, appeared in THE MUSICAL COURIER in advance of any other journal on September 28, 1887, and this fact makes a further detailed account of the work unnecessary on this occasion.

The performance of the work was under Anton Seidl's inspired and inspiring conductorship, a remarkable one for verve, impetuosity, brilliancy and violent dynamic shadings; for precision and refinement of phrasing, however, it left something yet to be desired. Seidl's conception of the Mozart overture was virile and satisfactory throughout, and his reading of the divine "Parsifal" Vorspiel true to the Bayreuth traditions.

The vocal soli from "Don Giovanni" were well received and well sung, especially so by Mrs. Kalisch-Lehmann and Mr. Paul Kalisch, who has, if not a very powerful, a very agreeable, sympathetic tenor voice, full of color; he sings well and phrases like a true artist, and, as good tenors are scarce here as everywhere, he will doubtless prove a valuable acquisition for our concert rooms. His earnest and musical delivery of Walther's "Preilied" was received with such persistent applause on the part of the enthusiastic audience that the débutant was forced to yield to a *da capo* demand. The other singers were likewise deserving of praise, although Mr. Fischer sang Leporello's "Register" aria with entire absence of the humor element it contains and with the same pathos with which he always delivers *Wotan's* musical phrases.

The next Seidl concert takes place on the evening of March 16, and two novelties are promised for the occasion.

### Ernest Szemelenyi.

WE regret to announce the death of Ernest

Szemelenyi, one of the most accomplished musicians in this country, who breathed his last at his home in Baltimore on March 1, aged sixty-four. He was born at St. Georgy, Hungary, January 8, 1824, studied law and music, the latter as a recreation, and, engaging in the Hungarian revolution, was forced to leave his country. He came here and settled in Baltimore in 1849 and taught music, and also for a time gave lessons in this city. His wife was a Miss Bayley. She and a daughter and son, the latter in the United States Patent Office, Washington, survive him. Szemelenyi was a remarkably gifted man. His education was broad and his intellect developed, so that he must be classified as a man of the world who thoroughly understood and appreciated current events and the condition of musical matters especially. His opera, "The Republicans," is a worthy work, the overture having been performed in former years by Theodore Thomas' orchestra. He was a Bach enthusiast, and at the same time a devoted admirer of Mozart, Beethoven and Richard Wagner. As a pianist he ranked very high, and as a theoretical musician he was unexcelled. The whole gamut of musical literature was at his command, and his trained memory never forgot him. He was thoroughly conscientious in the pursuit of his art, and having been reared and educated as a gentleman his society was sought by the most accomplished people of Baltimore.

In his later years he suffered from a complication of troubles, especially ocular afflictions, but he held up nobly under their depressing influences. May he rest in peace.

## FOREIGN NOTES.

.... "The Mikado," with a German libretto, has been produced at the Theatre Wien, at Vienna. It scored a fair success.

.... There is talk of a revival of "Un Ballo" at the Paris Grand Opera, if Verdi will consent. This undoubtedly means a movement for the production of "Otello."

.... The London criticisms upon Brahms' new double concerto, violin, 'cello and orchestra, heard at Mr. Henschel's concerts last month, are amusing. All but one or two go all about Robin Hood's barn in trying to say that the first movement is a Brahms mystery; the more honest ones say that they can make neither head nor tail to it, and doubt if the composer can do any better. The andante is, however, universally praised for its simplicity and melodious beauty.

.... Students of Beethoven well know that the master was not in the habit of using his ideas a second time, only a few cases being found in his works. They will, therefore, be the more interested in a fact revealed by the supplemental volume of Breitkopf & Härtel's great edition of his works. It there appears that Beethoven, in 1815, composed some incidental music to Duncker's drama, "Leonora Prohaska," and introduced the "Funeral March" from the sonata in A flat (op. 26), arranged for a small orchestra. The two versions substantially agree, but not in every point.

.... The *Herald* of last Sunday contained the following cable despatches:

BRUSSELS, February 25, 1888.—A brilliant house, including all the celebrities of Brussels and the leading Paris critics, attended the first performance of Benjamin Godard's four act opera "Jocelyn" to-night at the Théâtre de la Monnaie. The critics are divided as to the ultimate fate of the work, but the general public gave it a hearty welcome.

The plot, which is the joint effort of Armand Silvestre and Capoul, closely follows the lines of Lamartine's masterpiece. Very little has been done by the management to insure its success by spectacular scenic effect. Among the *morceaux* most applauded were a duo for *Jocelyn* and his mother in the first act; a picturesque chorus and an impassioned duo for *Lawrence* and *Jocelyn* in the second act; a quartet, a prayer and the final "Hosannah" in the fourth act. At the fall of the curtain there were loud calls for the young composer.

The announcement is made of a very interesting musical event for next Thursday. At the twenty-eighth concert of the London Bach Choir will be presented the first English opera ever produced, namely, Purcell's "Dido and Æneas," the libretto of which was by Nahum Tate, best known in the religious world for his work in the Tate and Brady collection of the metrical version of the Psalms. The opera is rich in melodious choruses and *Dido* has a final aria that is very pathetic.

After the opera Miss Soldat, a pupil of Joachim, is to make her English debut with the violin. This is to be followed by Walt Whitman's ode on the death of Lincoln, set to music by Stanford.

.... Mr. Manns' prospectus for the new series of London Crystal Palace concerts is an interesting document. English born conductors, it seems, cannot secure new English compositions. But Mr. Manns can, and he announces three British works of importance; to wit, Mr. C. T. Spear's cantata "The Day Dream," Mr. Hamish McCunn's "Lord Ullin's Daughter," and Uhland's "Minstrel's Curse," to be recited by Mr. Charles Fry, to an orchestral accompaniment specially composed by Mr. F. Corder. "The Day Dream" is, of course, Lord Tennyson's poem on the subject of "Sleeping Beauty," a story which appears to possess a strange fascination for young composers. Mr. Manns will also produce for the first time Antonin Dvorák's symphony in F, written, it is understood, long before the composer became famous, if, indeed, it be not one of the works sent to Herbeck in the (vain) hope of securing an "artist's pension" at Vienna. This symphony will probably afterward, be done by the Philharmonic Society. Dvorák's violin concerto and Brahms' new concerto for violin and violoncello (to be first produced by Mr. Henschel) will also be given for the first time at the Crystal Palace. The ordinary repertory likewise includes Mendelssohn's "Ædipus at Colonus" music, Berlioz' "Faust" (upon which this spring there seems again to be a run), Mr. Thomas Wingham's overture "Fair Laughs the Morn," Goldmark's "Village Wedding" symphony, two Beethoven, one Mozart, one Schumann (in C), one Spohr, and other symphonies. The pianists will be Miss Fanny Davies, Miss Kleeberg, and Miss Martha Remmert; the violinists, Dr. Joachim, Mr. Ondricek, Madame Néruda, and Mr. Hans Wesely, and the vocalists Mesdames Patey, Lehmann, Hutchinson, Whitacre, Gomez, Valleria and Nordica; Messrs. Sims Reeves, Lloyd, Foote and Hilton.

## Kind Words.

*Editors Musical Courier:* Please find enclosed my check for subscription to THE MUSICAL COURIER. I have enjoyed the paper very much and heartily indorse the opinions expressed by your editorials. Down with the shams, i. e., "professors," say I! Very truly yours,

JOHN HYATT BREWER.

No. 319 Adelphi-st., Brooklyn, February 23, 1888.

*Editors Musical Courier:* Enclosed please find draft for my subscription. A copy of your valuable paper was placed in my hands about four years ago by my friend Mr. Theodore Salmon. Since that time I do not think I have missed reading a number. You are surely deserving of much credit for your honest and able criticisms and for your uncompromising championship of the "Music of the Future." Yours,

E. T. PORTER,

Assistant Cashier International Bank,

February 20, 1888.

McPherson, Kan.

## Boston.

LIGHT AND COMIC OPERA THE WEEK'S FASHION IN BOSTON—EIGHTEENTH SYMPHONY CONCERT—MRS. CAMILLA URSO'S TRIUMPH WITH HER GLORIOUS OLD VIOLIN—AN ILLUSTRATED WAGNER LECTURE.

Boston, March 4.

THE McCaull Opera Company, at the Park, in "Boccaccio" is delighting large audiences. It is certainly an intense relief after so much Booth and Barrett, Irving and grand opera to bask in the light, frothsome effervescence of Suppé's scintillating and seductive melodiousness. De Wolf Hopper is a whole host in himself, and Mrs. Laura Joyce-Bell's impersonation of *Perronella*, the ancient beauty, was superb. The whole performance goes like hot cakes, and certainly outdoes any other here. Next week they will present "Bellman." Aronson's Casino Company is playing "The Marquis," by Lacome, at the Globe. The music is tolerably insignificant even for comic opera, and *Briole* the cook, J. T. Powers, is the only part of the opera that attracts attention, and his fun is decidedly farfetched at times. Of vocal ability there is a minimum. In no respect is it so meritorious or popular as "Erminie." The Boston Ideals at the Boston Theatre are doing immense business. The company is in reality a new organization since the Huntington split out West. Miss De Lussan carried off wellnigh all the trophies, and although the personnel is fairly good throughout, still gaps can be seen, felt and heard. "The Daughter of the Regiment," as an opening night opera, was quite unusually well received, and "Victor, the Blue Stocking," has been next in popularity. Miss Lussan's impersonation of *Carmen* on Monday will draw a crowded house. We have certainly enough light opera at present and to spare.

Next week, Wednesday, an exceptionally attractive piano and violin recital will be given in Steinert Hall by two talented Boston musicians, the Messrs. Nowell.

Next Wednesday the "Boylston Club" give a concert, and we are soon to have quite an innovation, a Wagner lecture in Chickering Hall, with beautiful dioramic views of Wagner's stage productions and panoramic representations of his home and of important events in his life's history. The undoubted event at last night's symphony concert was Camilla Urso's playing of Rubinstein's violin concerto. Her noble Joseph Guarnerius violin, of surpassing beauty of tone, is a marvel for mellifluous and sonorous tone quality. If I mistake not it is one of the genuine "Prison Joseph's." I have heard fabulous sums quoted as the price paid by the artist for this gem of the old Cremonese maestro, some mounting as high as 60,000 francs. It is, at any rate, a treasure that money can hardly purchase. I have never heard a tone to equal it save in a single Amati, the property of Mr. Pestel, a Russian gentleman, who resided in Leipzig during my student years there. It cost 10,000 Russian rubles. The opening number of last night's symphony program was the immaculately classic overture to "Les Abencerrages," of Cherubini, which was interpreted by Mr. Gericke with a plastic roundness and symmetry of conception that made it one of the most enjoyable overtures of the season. The overture to Schumann's "Manfred" music (to Byron's like-named poem) was rendered in an unusually ragged manner and was not in any way up to Mr. Gericke's reputation for logical and clear cut directing. In my mind it was the most disappointing production of the evening. The close of the overture is strikingly suggestive to me of Beethoven's treatment of the close of the "Coriolanus" overture.

The Rubinstein violin concerto, as played by Mrs. Camilla Urso, proved to be an eminently intellectual and elevated work of rare and, in fact, of classic beauty. A trivial artist would never presume to perform it. It was an absolute novelty to a Boston audience. It was played once in New York by Urso at a November "Philharmonic." The concerto in G, op. 46, opens with a moderate assai, in which the most striking feature is some exquisite and inspired singing passages for the solo instrument, supported alternately by the wood choir and the strings. Mrs. Urso has the most graceful bow of all lady violinists, excepting Mrs. Norman Neruda, who is, beyond a doubt, the queen of the violin, and her arpeggio work at the close of the movement was perfection. The tremolando is sparingly used by her, and it was a pleasure to hear a violinist not overdoing matters, but in the andante the artist introduced it with very fine results. The second movement andante is the finest portion of the work. The third movement, moderate assai, starts one by beginning with two fortissimo chords, exact counterparts of those of the Beethoven "Eroica." It can be easily detected in this finale that Rubinstein was not a practical violinist, for although bold and admirably suited to the nature of the instrument, the movement still sounds a little pianofissimo, just as did Schumann's 'cello concerto. Mrs. Urso was a distinct and well merited triumph, and by her natural, "everyday" deportment on the platform won all hearts. The Beethoven symphony, No. 7, in A major, was exceptionally enthusiastically played by the orchestra, and I verily believe that they could play it wellnigh as perfectly without a conductor, such a high grade of intelligence is there in the traditions of Beethoven interpretation in the Boston Symphony Orchestra. The allegretto was rendered with a "raffinirie Feinheit" unsurpassable. The scherzo was a little jerky, and in the finale a couple of evident slips were made in the woodwind and drum, but in spite of such natural trifles, rather the results of enthusiasm than of carelessness, all went like a clear summer's day.

Next week we are to have a fine program—Brahms, symphony in F, No. 3; Gluck, aria ("Armida"), Miss Lilli Lehmann; Krug, symphonic prelude to "Otello"; Beethoven, aria ("Fidelio"), Mr. Kalisch; Wagner, Vorspiel und Liebestod ("Tristan und Isolde"), Miss Lehmann. There is no complaint to make as regards the quality of this program, but many do really think that a "leste, leste" admixture of French, Italian, Belgian lightheartedness into the symphony programs would materially elevate the mercury of popular enthusiasm. We are getting a very solid and healthy musical diet, but just a little pepper and mustard and sugar and even a little foam, please! It may be presumptuous to mention such an opinion, but it exists, and is steadily growing powerful, and it would be wise to "feed the lions" a little bit to keep them under control. Much displeasure has been vented on certain critics for their unnecessarily harsh treatment of Miss O'Brien subsequent to her performing the Rubinstein D minor concerto. It is certainly bad taste to revile and persecute a young lady because she does not happen to be perfection and equally bad taste to compare her to a German band. Critics should not mistake their duty; if they do they should be severely criticised.

W. WAUGH LAUDER.

## Toronto.

Toronto, February 29.

SIR MICHAEL COSTA'S "Eli" was added to the repertory of our season by Mr. Edward Fisher's Toronto Choral Society on the 23d inst. Some additional interest was lent to the occasion, as this was the first production of the work in Canada.

Like Mendelssohn's "Elijah," Costa's "Eli" was written for Birmingham and first produced at that festival on August 29, 1855. While making no comparisons, it may be said that the success of the work in England is a matter of history, and it has there become one of the "stock" oratorios.

The Choral Society, under Mr. Fisher's direction, has attained enviable distinction, and may fairly claim rank with the best of similar organizations in America. "Eli" on this occasion could hardly be performed other than well, seeing who were its interpreters.

The chorus was not quite as large as last season, but it was properly balanced and displayed the excellent training always so characteristic of Mr. Fisher's work. Indeed nothing could surpass the spirit with which some of the concerted numbers were given; those more especially that, by their elaborated and contrapuntal character, exact most in performance. The orchestra, though not large, was generally efficient and deserved much credit. The "March of the Israelites" suffered through the fault of the clarinets, and the brass were not always satisfactory. But, so vast was the improvement of this orchestra over some others which we have heard in

oratorio performances here, that, instead of faultfinding, the warmest expressions of gratification are more properly in order. The principal soloists were as follows: *Eli*, Mr. D. M. Babcock, Boston; *Hannah*, Mrs. d'Auria, Toronto; *Samuel*, Miss L. C. Smith, Boston; *Man of God*, Mr. H. M. Blight, Toronto; *Messenger*, Mr. Chas. Dimmock, Toronto.

Mr. Babcock was a thoroughly acceptable representative of the title character, although I have heard him in better voice. He had an arduous task, but nothing came amiss to him, every solo being delivered with the sound judgment and expressive power that makes him the artist he is.

Mrs. d'Auria, who is quite a young artist and now residing in Toronto, though formerly of New York, made a most successful debut in oratorio, her previous experience being chiefly in operatic roles. She has an exquisitely trained, bright, flexible voice, and will doubtless follow up the good fortune which attended her in this concert. She scored a complete success in the fine air "I will extol Thee." Miss Smith sang the music of *Samuel* to the evident satisfaction of the audience and narrowly escaped having to repeat the "Evening Prayer." But while there are many excellent qualities to admire in Miss Smith's singing, its best effects are frequently rendered intolerable through a persistent tremolo. Occasionally the tremolo is a rest, and then thorough enjoyment ensues to the listener. Mr. Ricketson, the tenor, was the least pleasing of the imported soloists. That he did not absolutely fail is about as favorably as I can speak of him.

Messrs. Blight and Dimmock were equal to and effective in the little they had to do. Mr. Blight is popular and well known on our concert platform. Mr. Dimmock, however, is a newcomer and the possessor of an excellent tenor voice, which promises favorably as to the future.

The size and brilliancy of the assembled audience, the combination of attractions and the excellence of performance under Mr. Edward Fisher, who conducted with the ability that never fails to distinguish him, marked the concert as the event of Toronto's musical season.

The "Eli" concert will probably be the last one of the kind under Mr. Fisher's direction—at any rate for some time to come—as owing to the pressure on his time resulting from the extraordinary success of the Toronto Conservatory of Music (of which he is the musical director), he will be compelled to resign the conductorship of the Toronto Choral Society at the termination of the current season. He has now been at the head of this noted organization for some nine years, and by indomitable perseverance and good work has, as I have already intimated, placed the society in the front rank of musical organizations in America. That such an admirable body of singers should now become disbanded is a question yet to be settled. But although we are fairly well supplied with conductors of various qualifications, for my part I can think of no one on the ground who is at liberty and capable of taking up the lines laid down by Mr. Fisher.

However, be the result what it may, the past great successes of the society must ever remain a pleasant memory to Mr. Fisher and his coadjutors in their efforts in behalf of good music in this city.

E. L. R.

## Ottawa.

OTTAWA, Canada, February 18.

HAYDN'S oratorio "Creation" was produced at the Grand Opera House by the Ottawa Philharmonic Society—conductor, Mr. Dingley Brown; accompanist, Mr. Early Steele—on Thursday evening last with the following cast:

Gabriel, ..... Mrs. Humphrey Allen, of Boston  
Eve, .....  
Raphael, ..... Mr. W. Edgar Buck, of Ottawa  
Adam, .....  
Uriel, ..... Mr. Charles E. Rice, of New York

The above society presented Haydn's immortal work, with a chorus of 175 and an orchestra of thirty-two instruments. Never before has such a pitch of perfection been attained in chorus singing in this city, nor has such an excellent orchestra been listened to. The attack of the chorus was exceedingly prompt in most instances, while the ensemble both of orchestra and singers has never been heard here in such good form. The solos, trios and duets received careful rendition and for the most part artistic treatment. With her first solo Mrs. Allen evoked the attention and sympathy of her audience and increased her popularity with each number. Mrs. Allen is the happy possessor of a pure soprano, well trained, with most excellent method, used with consummate skill and true artistic feeling. Mrs. Allen's rendition of "With verdure clad," and "On mighty pins" was simply superb, resulting in a most boisterous demand, not however complied with, and I think wisely so. The tenor, Mr. Rice, created a good impression; his voice is of good compass and quality, but his method is at fault, besides which he lacks dramatic fire. "In native worth" was his best effort, and won applause. Mr. Buck appeared to me to be laboring under a wrong impression of his work. His singing cannot be said to have pleased. A spasmodic, jerky style does not obtain in oratorio singing, neither does the prolonging of consonants, as in words ending with double s, such as bliss, pronounced bliss-as, tempestuous rage-uh, winged tribes-is, and so on. However, the gentleman scored a hit with "Rolling in foaming billows," which was rather well sung, and the finale treated sympathetically. His voice shows evidence of culture. Mr. Steele's position as accompanist made severe demand on his skill, his patience and his good nature, all of which answered promptly; indeed nothing seemed to disturb his patience throughout the long, dreary rehearsals.

The orchestra was mainly composed of musicians from the city, reinforced by the Montreal string quintet. Tuneful, well balanced, not too obtrusive, and answering well to the conductor's baton, these gentlemen did honor to themselves and their leader, Mr. Reichling. Mr. Dingley Brown received and deserves the thanks of the community for the high state of efficiency to which he has brought the Ottawa Philharmonic Society. As to the audience, literally there was not standing room, an event which may well be remarked in the history of concert audiences here.

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## Baltimore Correspondence.

THE Baltimore Glee Club, which is under the direction of Mr. W. Edward Heimendahl, gave its second concert last Wednesday night. The program consisted of violin, vocal solos and glees, in which the club distinguished themselves by some fine singing.

The first of the Philharmonic popular concerts, Mr. W. Edward Heimendahl conductor, was given in Baltimore on Friday, February 24, at the Concordia Opera House. The program, consisting of classical intermingled with lighter numbers, was well received. Miss Nona Stoeck, a young violinist from Washington, not yet half way up in her teens, distinguished herself by a good rendering of the first movement of Rubinstein's violin concerto in G major.

The fourth of Prof. Richard Burmeister's chamber concerts took place on Tuesday, February 26, before a good house. The C major quartet of Beethoven, op. 59, No. 3, opened the concert. It is one of Beethoven's monumental works and received a good rendering at the hands of Mr. Gaul's string quartet. Professor Burmeister then played three preludes and the B minor scherzo, in the latter of which he displayed his fine technique and good touch. The tempo of the two first of the preludes were rather at variance with the

writer's idea of these model works, the first one being taken rather fast and the second too slow. The last number was a manuscript piano quintet of Mr. W. E. Heimendahl. It is his op. 3 and was written some time ago. The ideas are fresh and the working out of them in a contrapuntal way is done carefully, the first movement and scherzo containing some canonic writing, and the last movement a chromatic fugue. The adagio is perhaps the broadest movement and in the first one a new form is invented which seems rational. It is a difficult work in a rhythmical sense and ought to have had more rehearsing, for the performance was not always clear enough to bring out the many beauties the work contains. HANS SLICK.

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# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 421.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MARCH 7, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

### BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and

Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

THE last 200 Colby & Duncan pianos were purchased from Receiver Williams last Monday by Hardman, Peck & Co. The receiver will now vacate the building and George Steck & Co. will take possession of it.

WE have been requested to note the following item:

The first meeting of the stockholders of the Whitney & Currier Company, of Toledo, was held February 15, 1888. Wm. H. Currier was elected president, W. W. Whitney vice-president, W. S. Tuell secretary and treasurer, and D. G. Robertson clerk. The board of directors for the coming year are: Wm. H. Currier, W. W. Whitney, W. S. Tuell, F. A. Waite and D. G. Robertson.

WE would not be surprised to hear of the failure of one of the low grade stencil piano shops in a very few days. True, the concern is backed by some of the trade papers, but that will never save it. Neither will they get a cent for the advertisements of the shop which they are now carrying.

THE W. W. Kimball Company, of Chicago, have filed a certificate recording an increase in capital stock from \$600,000 to \$1,000,000. This step indicates that most important commercial and industrial movements have been decided upon by the company which we are not at liberty to refer to at present.

WE notice in the Boston papers that the Knights of Labor threaten to boycott the pianos of the New England Piano Company in case the company do not make an arrangement with the strikers. The knights will find that in attempting to boycott the New England pianos they are "biting off more than they can chew." How are they going to boycott?

### IT EXPLAINS ITSELF.

NEW YORK, March 5, 1888.

Messrs. Chickering & Sons:

GENTLEMEN—I am instructed by Mr. Hilton to advise you that the arrangement you have made in relation to the Chickering Hall property is entirely satisfactory to him, and to express his regret that any misunderstanding on the subject should have been the cause of any inconvenience to you.

Very truly yours,

(Signed)

J. H. WORK.

### A CALL FROM BEATTY.

THE MUSICAL COURIER of last week published the indictment that had just been found by the United States Grand Jury, District of New Jersey, against Daniel F. Beatty, for fraudulent use of the United States mails. On that same morning, Daniel F. Beatty in person called at this office, and, after requesting us to give him a copy of the paper, helped himself to every copy he could put his hands on.

After helping himself, without even suggesting that he should pay for the papers, he began to shower upon us a torrent of invective, but we quietly reminded Beatty that years ago we told him verbally that his practices would one of these days place him within the grasp of the law, for a business such as he was conducting could not be continued defiantly and constantly. Now he is indicted, and yet Beatty has resources at his command. There is, for instance, his old friend and associate in fraud, Jonah C. Freund. He gave Freund \$1,000 on one occasion and \$1,000 on another (the contract under which the latter was paid was published by us) for advertising his ingenious business and his twenty-seven and thirty-two stop fraud organs. Let him hunt up Freund and make another contract with him for mutual advancement. Freund is again running a paper which Beatty could use for his purposes. Why not advertise in it? There is a bond of sympathy between Beatty and Jonah C. which naturally attracts the two bodies to each other. The bum organ maker and the bum actor make a healthy team. And Freund would now make a contract for much less than \$1,000, while Beatty could also meet Freund's lower figures with greater ease. We do not mean to convey the view that Beatty could make a profitable investment with Freund; he never did. And, curious enough, Freund's investment in Beatty did not pay, for he, at one blow, lost the confidence of the whole decent organ trade and naturally enough could never regain it. Yet it would be a sight agreeable to behold to see these two parasites of the music trade once more arm in arm—even metaphorically speaking—feeding upon their mutual mildew and bewailing the absence of the succulent bank account. These two men—beg pardon, individuals—present the choicest examples of the net result of the deadbeat's career. Some people are in the habit of stating rather flippantly, we must remark, that in this country there is a laxity of morality or ethics in the business or industrial life of the nation, and yet, when we look upon these two fellows and regard their present condition, we must come to the conclusion that we are just as capable of ejecting the parasite from our body mercantile as the people of any other portion of the globe.

These two deadbeats—like the judge and mayor in the *Arkansas Traveler*—are an everlasting example not only of the fact that we can rid ourselves of the danger their very presence produces, but that our institutions are proof against their incursions whenever their true character has once been discovered.

### W. W. Kimball's Humor.

WEDNESDAY morning Mrs. W. W. Kimball, of No. 1641 Michigan-ave., had about twenty silk and velvet dresses. To-day she has none. She has, however, one sealskin glove, belonging to some gentleman who paid a visit to her house at 1:30 Thursday morning, and who in his haste to leave forgot his glove and neglected, strangely enough, to leave his present address. A locksmith was busy all yesterday putting double locks and bolts on every door in the Kimball mansion, and hereafter visitors at that place will not be enabled to go skirmishing around the halls after midnight unless they know the combination and can give the password. The disappearance of Mrs. Kimball's wardrobe is contemporaneous with the visit of the gentleman with the sealskin glove and his friends.

A strange odor emanating from the furnace register awoke Miss Kimball, a niece of the lady of the house. She heard matches struck outside her door. A moment later and her door was forced and she heard the rustling of silk dresses. She knew what it meant, and it speaks volumes for her nerve that she remained quiet. Just imagine a woman calmly hearing a burglar running off with her best surah silk! Is there a greater test of bravery possible? She waited till the burglar went downstairs, and then she got up and slipped along the hallway to awaken her uncle and aunt. She put out her hand

to open the door and put it upon the other burglar, who had carried a step ladder up from the cellar and was standing on it trying to force the transom of Mr. Kimball's bedroom.

Miss Kimball gave vent to a good, vigorous yell, and the frightened burglar jumped off the step ladder, pushed her against the railing, and ran downstairs, leaving his sealskin glove in the transom. Mr. Kimball, who was dreaming that he was in the Arctic Sea selling an easy payment piano to a polar bear who was stuck on the tonic-sol-fa system, sat up in bed and said to his wife:

"My dear, did you speak?" Mrs. Kimball aroused herself and listened.

"Aunt! Uncle!" yelled Miss Kimball, "there are burglars in the house." The Kimballs got up and were staggered by the overpowering fumes of something which came through the furnace flue. Mrs. Kimball staggered to the window and lifted the sash.

"P'lice!" she yelled. "Fire, murder, help! Where are those p'lice?"

By this time Mr. Kimball had opened the door. As he did so he received a blow on the head, and the next instant he and an able bodied step ladder were on the floor, engaged in a deadly combat. It was an unequal struggle, and when Mr. Kimball arose the step ladder was silent—forever. The fumes in the house were stifling, and it was not till all the windows were opened and the registers shut that the occupants were enabled to breathe freely. Then the lamps were lit and it was found that every one of Mrs. Kimball's dresses was missing. The locks of the doors of the basement and the halls and closets had been picked. Nothing else of value but the dresses was missed. In the furnace was found a quantity of charcoal, showing by what means the burglars had stupefied the family. The charred remnants of several silk and velvet dresses were found in the furnace, the garments doubtless having been put there for the purpose of creating a blaze and draft, that the fumes might be carried quickly up the flues.

When the police arrived they began searching for clues. Mr. Kimball reported that the burglars had opened a new box of his cigars and taken one.

"That's important," said the officer. "What's the brand?" The sealskin glove was looked upon as invaluable evidence. "He's as good as caught; it's a right glove," said the police, "and the owner will go walking around with the left on and we'll pinch him."

"Don't you want some salt?" asked Mr. Kimball.

"Salt?" repeated the police; "what should we want of salt?"

"To put on his tail," said Mr. Kimball, and laughing one of his vox-humana laughs, the piano man retired to his bedroom and sent for a locksmith.—*Chicago Times*.

### Important Trade Circular.

NEW YORK, February 25, 1888.

DEAR SIRS—Having recently enlarged our factory, so that it now embraces three buildings, each 40x80 feet, and also having bought the mill and plant of several thousand acres of land (formerly the sounding board factory of R. B. Poole, and for a time represented by Messrs. Hammacher & Co.), we have no hesitation in offering our services, feeling confident that we can serve you satisfactorily.

Are now making for various dealers: Sounding boards, bars, sweeps, buff stops, posts, key bottoms, blocking, doublings, bridges, wrest planks, trap work, back and handle boards, action rails, damper and hammer rails, corner pieces, arms, feet, bottoms, &c.; added to which we are manufacturing sawed veneers (flat cut or quartered) of maple and birch.

We also still represent Billion's French hand fulled felt for the United States and Canada.

Soliciting correspondence, we remain yours truly,

L. F. HEPBURN & Co.

### Notice to Creditors.

IN the County Court, of the County of York, in the matter of the Joint Stock Companies Winding Up Act and in the matter of the Herr Piano Company (Limited).

Notice is hereby given that all creditors and others having claims against the estate of the Herr Piano Company (Limited), of the city of Toronto, are required on or before the 19th day of March, 1888, to send by post, prepaid, or delivered to me, the undersigned William Badenach, of No. 42 King-st. East, Toronto, their full names, addresses and descriptions, and full particulars of their claims and statements of their accounts properly verified, and the nature of the securities (if any) held by them against the estate of the said Herr Piano Company (Limited), and that after the said 19th day of March, 1888, I shall proceed to distribute the assets of the said company among the parties entitled thereto, having regard only to the claims of which I then have notice, and that I will not be responsible for the assets, or any part thereof, so distributed to any person or persons of whose claim I shall not then have notice.

Dated at Toronto this 15th day of February, 1888.

WILLIAM BADENACH, Liquidator, 42 King-st. East.  
R. S. NEVILLE, Solicitor, 18-20 King-st. West.



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**PHILADELPHIA, PA.**

## THE TRADE LOUNGER.

THE most amusing spectacle before the trade at present is Jonah C. Freund's efforts to pose in a dignified manner in his attempts to reply to the indictments this paper is weekly publishing against him. This spectacle is another curious representation of the incongruous mental structure in Freund's cranium. Does that individual not know that the people in the piano and organ trade are endowed with memories, and that they all know that his capacity for blackguarding has never been excelled by any person who has ever had any connection with music trade journalism? Does he not know that the files of some of his bankrupt sheets are yet to be seen, and that these, together with his present bankrupt sheet, represent the biggest aggregation of blackguardism ever printed in any series of papers? If he forgets it, others remember it. His attempt therefore to appear in the role of a dignified scribbler makes him appear more like a fool, for he only ceased his blackguard style when it was demonstrated in these columns that such was his iniquitous character, and, moreover, only ceased it within a few weeks. Neither will I permit such a transparent course on his part to create a digression. I have determined to analyze every step he takes in the music trade, and expose every motive when I consider it worth while.

To-day, however, I will brand the fellow as a first-class liar. In his last paper, which, by the way, is rotten to the core, he stated:

Mr. Peck says:  
"Mr. Blumenberg has been hanging round these warerooms for some time past, bothering me to give him some business. I put him off as best I could. I told him I was patronizing the *American Musician* and considered that enough for my present needs. He never refused to publish the article in question, as it was never offered to him, but was prepared for the paper in which it appeared."

Last Monday morning Mr. Peck's right hand adviser, Mr. Frederick W. Lohr, called at my office and told me unhesitatingly that his firm does not propose to be engaged or used in a newspaper fight, but that Mr. Peck had requested him to state to me that the above statement was a falsehood; that he (Mr. Peck) had made no such statement to Freund. Now, I know that the piano trade will agree with me that I am justified in accepting anything Mr. Peck says or Mr. Lohr says in preference to a statement from the lips or pen of Freund. In fact, when I read it I knew it was a malicious lie, constructed by the fungus of the London slums, otherwise known as Jonah C. Freund, from the whole cloth, and now the trade also know it.

In justice, therefore, to Hardman, Peck & Co., I shall now reprint Mr. Bigger's letter myself. I had the original letter from Bigger in my possession, as I never rely on anything that is printed in a paper with which Jonah C. Freund is connected:

80 YONGE-ST., TORONTO, February 25, 1888.  
Messrs. Hardman, Peck & Co., New York:  
I notice in THE MUSICAL COURIER that they deny my having made a contract with you for fifty pianos, to be delivered this year; about four each month. As that is a great injustice to you and me, you will kindly see them and have the error corrected. I hope to run over that amount from present prospects.  
Yours truly, C. H. BIGGER.

The fatality that surrounds Freund is getting to be fully understood and appreciated by the trade. It is, of course, appreciated by Hardman, Peck & Co., who have had all they wanted of it. I showed a few weeks ago how unfortunate he has been to the firms and individuals who have touched him. I instanced the Hofmann case, the case of Albert Weber, who by this time has become fully aware that Freund is a *bête noir* to him. The case of Kroeger & Sons was cited by me. Since they touched Freund they have suffered losses by the Cross and other failures and had to retire from Union-sq. This should be sufficient experience for Mr. Kroeger, Sr., to see to the development of his piano in place of wasting his time instructing the bum actor in the technical terms used in piano building. We instanced the bad luck Wheelock & Co. had with Freund. They had a big puff from Freund, and lo! and behold their Sturtevant business was for the first time exposed and no one can deny that this hurt the Wheelock piano.

I only instance genuine cases and do not go into the causes. I am not engaged in a metaphysical discussion. All I propose to prove is that Freund is a Jonah and that any kind of transaction with him will damage the firm or individual who makes it. The latest case of misfortune is a remarkable indorsement of my assertion. Only a short time ago Jonah C. Freund wrote a lengthy puff on the Morse Musical String Company. Last Friday this item of news appeared:

John T. Morse, president and treasurer of the Morse Musical String Manufacturing Company, at 435 Seventh-ave., made an assignment yesterday to Henry N. Tift. The company was incorporated in January, 1883, with an authorized capital of \$100,000, only a part of which was paid in.

The failure came very soon after the puff in this instance.

On the other hand, let those houses that have been abused by Freund be taken in review and notice their irresistible prosperity. He has been blackguarding Sohmer & Co. for nearly a year; Sohmer & Co. have never had such a prosperous year. He has been abusing the Steinway house for a much longer period. Anything the matter with Steinway's prosperity during that time? Is it not proverbial? I am only taking the firms he has been abusing lately. There are the Emersons. The Emerson Company refused to pay any money to Freund, especially in advance. He "jumped on them," as he most elegantly terms it. They have never had such a period of prosperity as the months immediately following his jump.

Jonah C. Freund wants facts; I will give the blackguard a few more. In order to hurt the Emerson Company he stated that the new Kimball pianos would be better instruments than was originally intended, and that they would supplant the Emerson piano. The result was a tremendous order from Kimball for Emerson pianos, for the purpose of proving that Kimball was not aware of Freund's motive in making the statement, and for the additional purpose of branding it as a lie. His opposition signifies luck every time. His malice makes the object of it a favorite of Fortuna.

Let me come close "to home," as the Yankee says. For more than a year this paper and its editors have suffered the most dastardly indignities from this Jonah. We have never had such an era of prosperity as the one comprised within that time. THE MUSICAL COURIER has increased its office forces from six to ten members, and if this thing keeps up as it has we shall be obliged to engage more help in our editorial and business departments. Since that time we have also had one of the editors of the paper on the Pacific Coast, and I may as well state that our Mr. Hall, who visited the coast for THE MUSICAL COURIER and who returned to New York on Friday, has made an exceptional trip. He has put the paper where no music and music trade paper has ever been in that section. We are also contemplating several other important schemes for the benefit of the legitimate music trade and for the development of all the possibilities of music trade journalism. So much for Freund's opposition or competition, if you may please to call it so.

As to the Kimball piano, which Freund says is going to be a good instrument, I would suggest that, as Freund knows nothing about the qualities of a piano, the Kimball Company had better depend upon its own judgment and fight shy of the Jonah. A puff from him will kill the piano dead, sure. However, W. W. Kimball is a shrewd man. He will probably follow the other piano manufacturers and reserve the truth for worthy purposes. You all know what the other piano manufacturers have been doing. Freund said what they have been doing with him in the following paragraph, which he published over his name on February 18:

In all my long experience in musical journalism, an experience which ranges over a period of nearly fifteen years (by the way, Freund here forgets that during these fifteen years he skipped this town once, and has had a hiatus now and then during which he was a bum actor, a lecture failure, a playwright send, a railroad reporter, and, it is said, also a barkeeper), I do not remember a single instance where a firm in the piano trade came right away from "glittering generalities" and told the plain truth about their business.

Freund says they have all been lying to him; a kind of piano manufacturers' lying trust or combine for protection against Freundism. Mr. Kimball has by this time probably joined the trust. I'll bet he has.

But if he desires to keep his true affairs from Freund he should also follow that policy with Fox, of the *Mendicator*. Fox and Freund are great chums. The mudslinger Freund is on intimate terms with the owner of mud dredges, Fox. When Jonah C. was in Chicago last he had to give some kind of security in a lawsuit he has been against his wife for divorce. Fox, who has nothing but the mud machine, secured the bond of a saloon keeper. So it will be seen that if Kimball tells Fox an *entre nous*, he naturally will convey it to his friend Freund, and that would interfere with the combine of piano manufacturers against Freundism.

Many members of the trade have frequently asked me my opinion of Freund, and they were evidently astonished when I told them that I had no opinion, because I never took the time or trouble to analyze an individual who was engaged in a constant hostile demonstration

against success. A man who never does anything but fail is not a very important subject of analysis for busy people. Lately, however, it struck me that his failure really meant success for others, especially for those who were born lucky enough to meet his disapproval. And after having studied the question a little I discovered that this manifestation could be disclosed in these columns for the benefit of the piano and organ trade. (By the way, I forgot Behr Brothers & Co. He always "jumps on" them when an opportunity presents itself. That firm is one of the busiest in the trade in consequence.)

The situation, which was anomalous, was also a serio-comic one. Very dull piano or organ manufacturers who have not been "jumped on" by Jonah C. Freund might be induced through my disclosures to pay him something to "jump." That's a new way of drumming up trade. Piano and organ firms who cannot fill their orders should pay him something to puff them and in that manner get a little rest from the cares and worries of trade. (By the way, I forgot J. & C. Fischer. Freund always "jumps on" them. That firm has had a most remarkable era of prosperity and has not lost one dollar in bad debts.)

You see, this opens new and beautiful possibilities for the piano and organ manufacturers of the United States.

Gentlemen, I therefore congratulate you upon this discovery of an oracle, which, like that of Delphi, can suit you both ways. If you are overrun with orders secure your puff from Freund; the orders will cease. If, on the other hand, your factory is idle and trade dull, pay him to "jump on" you and start your engines; it will mean business.

## Gifts by Steinway &amp; Sons.

Society for the Relief of the German Hospital of the City of New York.

SEVERAL hundreds of the élite of our German-American manufacturers and merchants have formed a society to raise a fund of not less than \$60,000 to enable the German Hospital, located at Fourth-ave. and Seventy-seventh-st., to erect additional much needed buildings this coming summer. At its last meeting, held at Arion Hall, Mr. William Steinway was elected president by acclamation, in spite of his protests and stating that in May next he would have to go to Europe and remain there at least five months. Mr. C. vom Baur, president of the Arion, was elected vice-president, Mr. August Zinsser, treasurer, and Mr. R. Van der Ende, secretary. Many valuable donations have already been promised, Messrs. Steinway & Sons heading the list with one of their upright cabinet grand pianos.

This firm has also within the last few weeks generously donated one of their upright pianos to the fair in behalf of Mrs. Lamadrid's proposed coffee houses for the poor, lately held at "Old London," and one of their upright pianos for the proposed fair of the Ladies' Association in aid of the Homoeopathic College and Free Hospital, to be held April 2 to 9 next at the Second Battery Armory, Broadway, Fifty-second and Fifty-third streets, New York.

—Messrs. Chatterton & Barrows, of Jacksonville, Ill., have disposed of their music business to Messrs. Tindale, Brown & Co., who will continue the business at the same location.

—J. W. Cooper, the Atlanta piano manufacturer, says in an interview:

"We are building a first-class factory, three stories high, and have contracted for only the best material and machinery. Our building will be fitted with electric lights, heated by hot blast fires and will be supplied with every modern improvement to secure the comfort of operatives and to facilitate their work. The factory is now nearly covered and we hope, if this beautiful weather continues, to commence turning out pianos in about six days. Our plant, including machinery, will cost about \$25,000.

"How many and what class of workmen will you employ?"

"We will commence with about twenty hands and increase the number as the business demands. Only the finest cabinet makers and the best skilled mechanics can be employed in making pianos. This will introduce into the community the best class of skilled workmen, earning from \$3 to \$5 per day."

—Among the articles sold by auction last Wednesday at "The Ship," on Third-ave., was a piano of uncertain age and very remarkable appearance. It is said that this venerable instrument was once used in the old house at Pearl and Broad streets where Washington was quartered, and that afterward it passed into the possession of the Roosevelt family. The old piano was made, according to an inscription on the case, by Morgan Davis, of No. 63 Barclay-st. It has a keyboard of 6½ octaves, and the case is of solid San Domingo mahogany, adorned with faded designs in paint and inlaid brass. The legs are laboriously carved and end in lion's claws. At each end of the keyboard is a drawer. Long ago the pedals were broken. Valuable as this relic may be to the lover of the antique it does not commend itself to the lover of music. When the yellow keys are pressed a sound suggestive of boiler making comes forth. Some of the keys, however, are silent. Visitors to "The Ship" regarded the stout old instrument with mingled wonder and amusement.

So says a daily paper. The piano dealer frequently comes across these old time pianos, some of which were very well made.



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NEW YORK, 1853.  
PARIS, 1855.  
CHARLESTON, 1855.  
BALTIMORE, 1859.  
PARIS, 1867.  
NEW YORK, 1870.  
VIENNA, 1873.

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PHILADELPHIA, 1876.  
(Not competing.)  
AMSTERDAM, 1883.  
NICE, 1883-1884.  
LONDON, 1884.  
NEW ORLEANS, 1884-1885.  
(Not competing.)  
LONDON, 1885.

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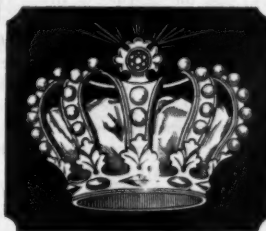
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LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,  
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the  
Bradbury Piano,

Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to  
write you that the new Bradbury upright piano  
which she ordered has been placed in the Executive  
Mansion in the private parlor—the best place in the  
house—where she receives and entertains her  
friends—where it is greatly admired by her and all  
her friends who see it. It is a remarkably  
instrument in quality of tone, finish and touch, and  
everything that goes to make it a truly first-class  
piano, and further, that it gives entire satisfaction  
in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Sweetest and Best Toned Piano Made.

## BAUS SHOULD STOP IT.

HERE is a peculiar complication. At the auction sale of the materials and stock in the factory of Augustus Baus & Co., John Weser, the piano manufacturer, purchased parts of pianos, parts of cases, &c., and shipped these parts to his factory, where he is now completing the pianos. He is reported as having said that he will sell these pianos when finished as Baus pianos, his claim resting on the premise that, as he purchased parts of pianos in the Baus factory and parts that were intended for manufacture of Baus pianos, it could not effect the instruments now that they were in process of completion in his or any other piano factory. That they, when completed, will to all intents and purposes be Baus pianos.

Mr. Baus, who owns the trade mark of Augustus Baus & Co., demurs to this, and states that, should he discover that any pianos are in shipment from the Weser factory called Baus or Augustus Baus or Augustus Baus & Co. pianos, he would secure an injunction to prevent such a transaction based upon the value of his trade mark.

Mr. Weser did not buy any trade mark when he bought parts of Baus pianos at the sheriff's sale of the contents of the Baus factory. Let him be reminded of this most important fact; he bought no trade mark. Should he have purchased a finished Baus piano he could sell it as such, but he cannot construct Baus pianos in his factory, no matter where he bought the parts. Mr. Weser must also be reminded that Mr. Baus could readily stop him, on the ground that it would be a damage to the Baus trade mark to ship pianos completed in the Weser factory under the Baus stencil, for the pianos made in former years by Weser were Weser and Swick pianos, the latter the lowest grade instrument ever turned out in this town. Baus pianos made of sections of Baus material by men who finished Swick and Weser pianos would be a heavy damage to the Baus trade mark. In addition to this, the very suggestion of such a step on the part of Weser opens up big possibilities. Why not in the future make Baus pianos right along in the Weser factory? It may take some time, you know, to work up that Baus material.

## Musical Merchandise.

MR. CARL FISCHER, 6 Fourth-ave., whose stock of musical merchandise is always of the best quality, has had an unexpected spring trade, far exceeding that of any previous year. To all who know the untiring energy of Mr. Fischer and his thorough knowledge of all the different musical instruments the steady growth of his business has been no surprise, and his house cannot be too highly recommended to the trade. In his sheet music department the latest of publications can be found.

Mr. Louis J. Cornu, the well-known violinist and conductor of the Union Square Theatre, lost in last week's fire at the Union Square Theatre nearly \$500 worth of sheet music, besides valuable personal effects. As he carried no insurance on his goods this is a total loss.

Mr. Frank Stratton, who at present manages the firm of John F. Stratton, courteously informed us that their business at present is so pressing that his father had to go to Europe to make new arrangements to fill the incoming orders, and that they are so plentiful that his father will probably not be able to return this year.

One of the oldest manufacturers in this country of Boehm flutes, clarionets and oboes is Mr. T. Berteling. He started in New York in 1848, and to the superiority of the instruments, the constant improvements therein, and to the successful endeavor to turn out only the best of goods, it is due that the firm of T. Berteling & Co. rank to-day as one of the best in their line, and that the name of Berteling on an instrument has become a surety for the excellence of the same.

It seems that the manufacture of musical instruments has a healthful effect upon the maker, as we can enumerate at least a dozen of these gentlemen here in the city that have passed their seventieth year and look not more than fifty-five or sixty. Their hearts are young, and it is always a pleasure to have an hour in their company.

A gentleman in the trade favored us with the following sketch on bows, which we think well worthy of reproduction:

## BOWS.

While the violin is engaging the attention of the public, the press and the musical world, the bow, the character and quality of which have as much influence on the player as the violin itself, has been kept in the dark, so far as its artistic worth is concerned. That it is a work of art and that very few makers ever attain sufficient skill to warrant them in making a specialty of bows is nevertheless a fact.

The character and improvements of the bow have had as much influence in placing the violin in its present place at the head of the orchestra as any improvement in that instrument itself; for it was not until Tartini astonished Europe with his long bow that the violin asserted its great superiority.

The earliest form of a bow was, according to all accounts, somewhat the shape of an Indian's shooting bow, but very much smaller. We find a record of the use of bowed instruments in the time of David—further research than that can hardly be of any use to us at present.

From that time we can trace them up to the tenth century, when we find in the Cotton MS. "Tiberius" c. vi., mention of bows that somewhat resemble the bass bows in modern use. Later in the sixteenth century the English made some improvements in bows, and in the seventeenth century they began to assume their present shape. We find here also a peculiar metal device, first used by Tartini, in the shape of a band with teeth for the purpose of tightening the hair, thus preserving the elasticity of the stick.

The credit of the introduction of the screw and button for altering the tension is given to Tourte, of Paris, and his son, who died in 1835 at an advanced age, is said to have been the first to use Pernambuco or Brazil wood in his bows. Previous to this valuable discovery he used the staves of wine casks and sugar barrels or other common wood. The question of wood is a difficult one for any but an expert to solve, and even an expert sometimes fails in selecting his wood. It should be the very best Pernambuco, which is very hard to procure, of absolutely straight grain and of even density throughout the entire piece; if there be any soft spots the bow will weaken and bend out of line there, if any hard ones the spring will be materially impaired thereby. The piece must be otherwise faultless and well seasoned in order to withstand the great tension of the hair and the frequent severe use of the player. Therefore, in buying a new stick one runs more or less risk of getting a faulty one, even in high priced bows.

The best bows are all made of Pernambuco, although a few years ago there was quite a rage for snakewood bows, and some cheaper ones are still made of that wood. What is known as horsewood and an inferior quality of Pernambuco is also used (there being two species of that wood in the market). Brazilwood, called also Pernambuco or Pernambuco, from the province of Brazil where it is obtained, is the product of different species of the "Caesalpinia" family. It is a red dyewood, and, on being freshly cut, shows a yellowish color, which turns red upon being exposed to daylight.

We find that some bows are cut out straight and are bent into shape by the aid of heat or steam; others are cut into shape, the grain following the direction of the thinnest part, and some makers have sought wood with sufficient natural bend to have the grain always in the direction of the stick.

The frog or nut is usually of ebony, trimmed with German silver, though sometimes with real silver or even gold and mother of pearl. The hair requires to be frequently replaced; the best Russian unbleached lasts the longest, and that from the tail of a horse is considered better than that from mares, as it contains less oil and is stronger.

Vuillaume, of Paris, made, besides his wooden bows, bows of steel, but these can hardly be considered as artistic as wooden ones. They are hollow tubes, the "stick" consisting of two pieces, the smaller piece being the head and about 3 inches of the end, fastened to the larger by means of a socket joint.

Among the best makers we find Tartini, Tourte, the Dodds, Lupot, Vuillaume, Bausch, Knopf and James Tubbs.

Tourte got 12 louis for his best bows, trimmed with gold and mother of pearl, and for his common ones about 36 francs.

Edward Dodd, who was born in Sheffield, died in 1810, at the great age of over one hundred years. He had four sons, three of whom, like their father, made bows. The eldest, John, was probably the best workman.

We have purposely omitted to mention the extensive manufacture of bows by machine in Germany, as these are turned, and a bow must be split out of a block and made by hand to have real merit.

E. C. H.

A venerable Englishman named Heaps, a maker of violins, had a patriotic desire to make a violin for Mr. Gladstone out of the wood from a tree chopped by the ex-Premier's own hands. After considerable effort Mr. Heaps was invited to Hawarden to select the tree for Mr. Gladstone to fell. A sycamore was chosen, and a log big enough to make a dozen instruments was forwarded to the maker's house. The old man at once began his labor of love, and a lot of wood was cut and dried. But the aged man was stricken down before he could complete the preliminary work. His dying wish was that the last violin he had constructed should be sent to Mr. Gladstone.

Mr. Voigtlander, of the Philharmonic Club, has Mendelssohn's viola. When the master died the instrument passed into the hands of Mendelssohn's great friend, the teacher Hermann. It was while studying with Herman that Mr. Voigtlander first used the instrument, and its rich, mellow tones filled him with envy and longing. Two weeks ago he received the instrument as a present from his father, who had been able to secure the coveted prize. At the next Philharmonic concert the members of the club will play a quartet written originally for cello and now arranged for four violas, and by that time Mr. Voigtlander expects to become so used to the peculiar neck of the instrument as to make it do its duty. Those who are familiar with Mendelssohn's compositions will recall how he showed his fondness for the viola by writing the parts for that instrument with much elaboration.—*Detroit Evening Journal*.

## The Trade.

—W. C. Orton, music dealer, Batte City, Mo., succeeds Orton Brothers.

—Story & Clark's little Lily is cute and useful. It's a diminutive organ.

—We understand that F. S. Botefuhr, piano and organ dealer, Fort Smith, has assigned.

—Cartwright & Reilley, pianos and organs, Washington, D. C., are going out of business.

—E. Mennstiel, piano and organ dealer, St. Louis, has removed from 1015 to 1518 Olive-st.

—Samuel Hamilton, of Pittsburgh, has removed to his restored mammoth building on Fifth-ave.

—The Sohmer piano is now used in all the concerts given all over the country by Gilmore's Band.

—Hammacher, Schlemmer & Co. are said to have lost about \$12,000 on the failure of the Morse Musical Wire Company.

—Louis S. Davis, of Natchez, Miss., has contributed an article of over two columns on the piano in the New Orleans Times-Democrat.

—Col. Julius J. Eatey and his wife leave this morning for Atlanta and Florida. They will make a trip to California via the Southern route.

—The Jesse French Piano and Organ Company have just given an order for C. C. Briggs & Co. uprights, which the company will now handle.

—Krakauer Brothers will, in all probability, soon erect a large piano factory. The building may be erected in the section across the Harlem River.

—A. A. Fisher, with the W. W. Kimball Company, was in town on Saturday and is now in Boston. He will open large warerooms in Springfield, Ill., this month.

—O. A. Field, secretary of the Jesse French Piano and Organ Company, at St. Louis, celebrated Washington's Birthday by personally selling six pianos at retail.

—Mr. Furbush, who travels for Vose & Sons, was in St. Louis last week and took a good sized order for Vose & Son's pianos from the Jesse French Piano and Organ Company.

—Robert Cable, formerly an extensive piano manufacturer, and who was afterward succeeded by his sons in the piano business, died on Sunday. He was sixty-five years of age.

—Hahn, of 8 Union-sq., has taken the piano warerooms 24 Union-sq., formerly occupied by H. Kroeger & Sons. Mr. Hahn has never suffered from Jonah C. Freund's good will or puffery.

—The expenditure which Governor Hill has made for pianos and musical clocks seems to render it pertinent to make an inquiry as to how much he has spent on organs.—*Pittsburgh Dispatch*.

—E. G. Harrington & Co. will move into their new factory at 828 and 830 Seventh-ave., May 1. The building is 50x90 and six stories high. E. G. Harrington & Co. have taken a lease for five years.

—P. Goldsmith, of Covington, Ky., bought the stock of the Merkel & Sons Piano Company, St. Louis, at auction for \$6,400. He was a creditor. The pianos will be sold in St. Louis by Charles Merkel, for the owner.

—A. de Anguera and wife started from Chicago last Saturday for a visit to New York, New Haven and Boston. The B. Shoninger Company's Chicago branch sold in February, 1888, double the number of pianos and organs sold in February, 1887.

—We understand that the new Fourteenth Street Bank has leased the large rooms now occupied by the Mathushek Piano Manufacturing Company, No. 3 East Fourteenth-st., and will use the first floor for the bank and the basement for safe deposit vaults.

—J. L. Stone, of Raleigh, N. C., is having a great time in a new line of business in which he has recently engaged, viz., cottonseed. He is accused of selling a seed called the "Zephyr" for \$5 a pound, which can be bought for 23 cents a bushel. Pianos and organs are offered as premiums.

—The Memphis *Avantgarde* says:

Edward E. Rice carries with him upon his travels a most marvelous piece of mechanism. It is a grand piano, which is also a bath tub, a Saratoga trunk and a fire escape.

This arrangement should be patented by all means and a Volapük dictionary might be added.

—According to the *Frankfurter Journal*, the production of books in Germany is being hard run by the competition of musical publications. During the last three months of 1887 the novelties and new editions of "Musikalien" reached the prodigious number of 1,700 works, 1,035 of which were exclusively for instrumental performance, an increase of 20 per cent. over the corresponding quarter of 1886. Piano literature increased at the rate of nearly 60 per cent. during the year. The export of musical works from Leipzig to North America during the three months brought \$78,000.

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State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**WATERLOO**  
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Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. D<sup>e</sup> LA COVA,  
Mr. CHAS. D<sup>e</sup> JANON

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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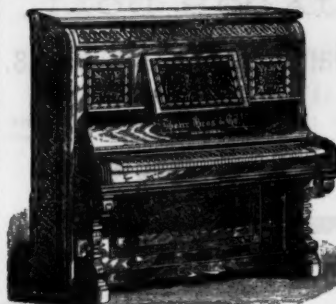
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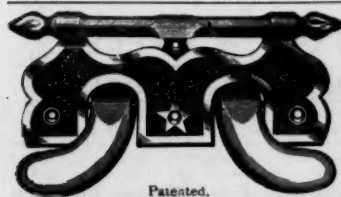
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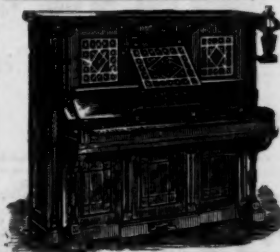
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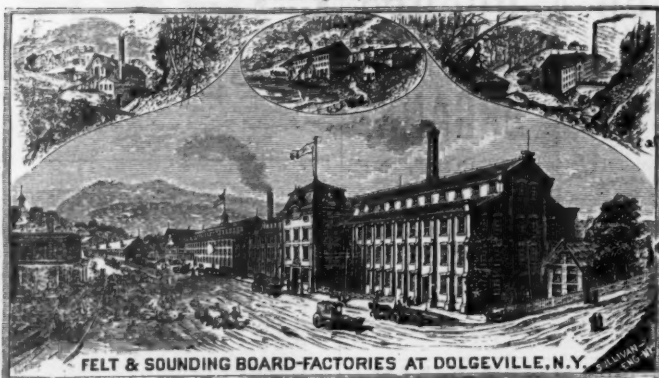


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